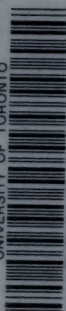



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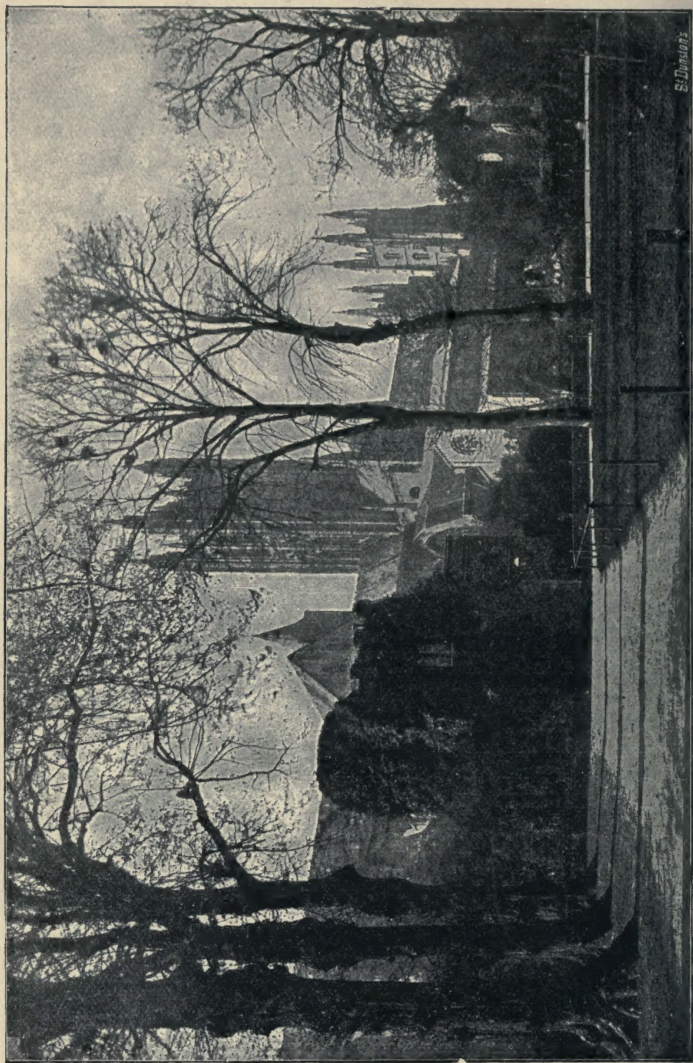


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AN ITINERARY OF  
THE ENGLISH CATHEDRALS



St. Dunstons

CANTERBURY CATHEDRAL FROM THE NORTH (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

AN ITINERARY OF THE  
ENGLISH CATHEDRALS  
FOR THE USE OF TRAVELLERS  
COMPILED BY JAMES G. GILCHRIST  
A.M., M.D., UNIVERSITY OF IOWA  
U.S.A., REVISED AND EDITED WITH AN  
INTRODUCTION ON CATHEDRAL  
ARCHITECTURE

BY THE

REV. T. PERKINS, M.A., F.R.A.S.

RECTOR OF TURNWORTH, BLANDFORD

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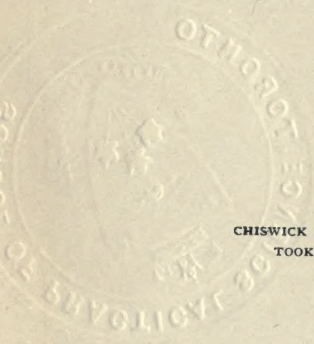
WITH FORTY ILLUSTRATIONS AND A MAP

LONDON GEORGE BELL & SONS 1901





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## PREFACE.

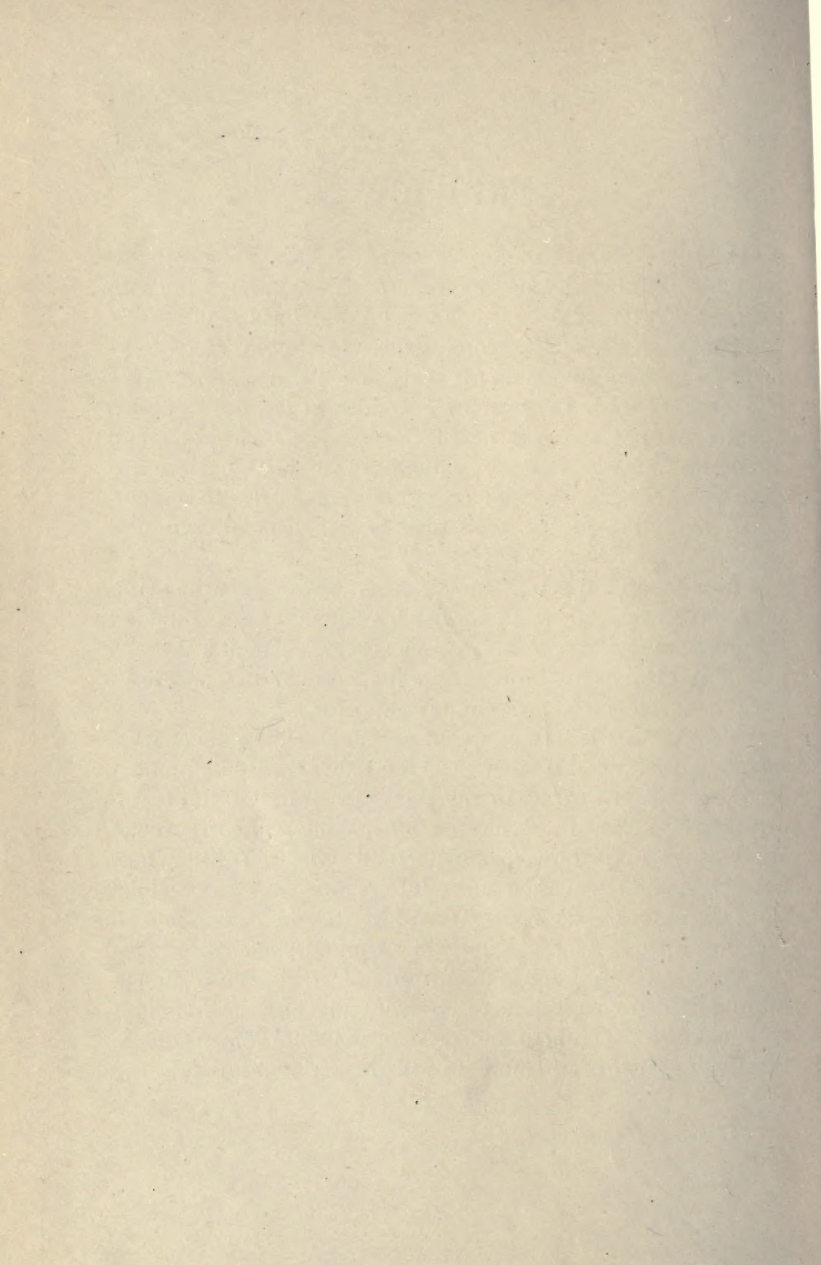
THIS little book, as originally written by Dr. Gilchrist, was intended especially for visitors from the United States, but with the idea that it would be equally useful to English tourists as a companion to their "Cathedral Series," the Publishers put the manuscript into my hands for revision. Besides correcting a few inaccuracies in the text, I have added at the head of each chapter a brief synopsis of the ecclesiastical character and architectural features of each cathedral church, and at the end have inserted the names of other buildings in the neighbourhood which the tourist, with time at his disposal, will find worth a visit.

I have preserved Dr. Gilchrist's order, beginning with Liverpool, where the American tourist lands, but as the Itinerary brings the reader back to Liverpool a complete circuit is formed, and it is obvious that the beginning and ending may with equal convenience be made at any part of it.

This book is likely to be found useful, chiefly by those who, having but a limited time, wish to see either the whole number of cathedrals, or a group in any particular district. But it will also serve to show those desirous of making a more thorough study of certain features or architectural styles where they may best be found; and then fuller information may be obtained from the monographs in the "Cathedral Series." It is hoped that the Introductory Chapter will be found sufficient to give the tourist, who has not made a study of architecture, enough information to enable him to enjoy intelligently the buildings that he visits. The map and table of the chief dimensions of the English Cathedral Churches will also be found useful.

T. PERKINS.

TURNWORTH, *April*, 1901.



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*Photo.*

*Ronald P. Jones.*

WESTERN DOORWAYS OF RIPON CATHEDRAL.

# THE ENGLISH CATHEDRALS

## ON THEIR ARCHITECTURE

THE cathedral churches as they exist at the present time are for the most part the architectural work of the twelfth, thirteenth, fourteenth, fifteenth, and first half of the sixteenth century. For although here and there fragments of earlier date are found incorporated in the existing buildings, and some few additions and alterations were made in somewhat later times, yet church-building on an extensive scale seems to have begun with the Norman Conquest and to have ended with the Reformation. Churches of course existed in the so-called "Anglo-Saxon" times, but the style was rude, the buildings small, and the material was often wood; but as soon as the Normans had established themselves in the land, there was a great influx of ecclesiastics whose ideas of art and architecture were far in advance of those of the old English inhabitants of the country, and these new-comers soon set to work, rebuilding or enlarging the churches that they found already in existence and also building new ones. At first the style of the buildings

corresponded closely with that of the churches in the north-west of what we now know as France. Gradually, however, the transplanted style, after having once taken firm root in England, developed in an independent manner; and by the middle of the thirteenth century, if not earlier, there was a marked distinction between the character of English and French architecture.

As a general rule the English cathedral church was longer in proportion to its width than the French church, and far less lofty; its west front was far less imposing; its west doors were comparatively insignificant; but its towers, from the comparative lowness of the roof of the nave, were far more important and striking than the towers of French churches of like character. The French buildings are more impressive at first sight, but the English type has the great charm of reposeful outline. The ambitious French builder seems always to have worked up to, if not beyond, his strength, and had to have recourse to flying buttresses and a multitude of pinnacles to support and balance his walls: to such an extent sometimes was this method of strengthening the walls carried that the building seems, as it were, surrounded by a stone scaffolding. The less daring English builder did not let his fancy outrun his strength, and, to use Fergusson's words, "attempted nothing over which he had not full command." The apsidal ending of churches introduced by the early Normans did not, as a rule, hold its ground in England; for English builders before long reverted to the pre-Conquest plan, with a straight east end and a rectangular choir.

The style of architecture changed gradually and continuously; for in those days it was a living art, and fresh developments were constantly appearing: local varieties, due sometimes to local circumstances, sometimes to the personal taste of some great ecclesiastic or architect, appeared, and one part of the country might in style be a few years ahead of another; but, roughly speaking, the general character was the same in all parts of the kingdom. For convenience of classification, the architecture of the Middle Ages in England has been divided into four styles or periods. The **Norman** prevailed during the greater part of the twelfth century, and then passed through a transition into the **Early English**, which flourished throughout the greater part of the thirteenth century, when it merged

into the **Decorated**, which reached its zenith before the middle of the fourteenth century, and before the end of the long reign of Edward III. had everywhere given way to the **Perpendicular** style, in which all churches were built from the days of Richard II. until classical features were introduced in early Tudor times.

Soon after this the Reformation and the confiscation of Church property by the king, by impoverishing the Church (and fortunately so from an artistic point of view), put an end to church-building. Fortunately, for had the old activity prevailed, there is little doubt that many of our finest Gothic buildings would have suffered much at the hands of architects imbued with classical feeling, as indeed Old St. Paul's did suffer at the hands of Inigo Jones. Some of the cathedral churches felt the violence of the iconoclastic zeal of the Puritans in the seventeenth century; but not so much mischief was done at that time as is generally supposed. Then for about two hundred years Gothic art was undervalued, and the style looked on as barbarous; Gothic buildings were neglected, and in some of the churches incongruous features were introduced.

About the middle of the nineteenth century there was a general revival of Gothic taste: and one after another the cathedral churches, along with other buildings of less note, fell into the hands of restorers, often full of ignorant zeal, who wrought sad mischief in their vain endeavours to restore the church to its original condition, a thing utterly impossible, and most undesirable had it been possible. For an old building is like an old book in manuscript, in which the various pages have been written by various hands through a long course of time, later writers altering in places what previous scribes had written, tearing out now and then a page to insert a new chapter containing their own version of the story. We may regret that they did it, but it is useless to again remove their page and insert a new one containing what we suppose the original writer wrote. But this is what most modern restoration has done and is still attempting to do. Some of the smaller churches of the country have been completely spoiled; others of larger size have suffered more or less, and among them many, if not all, of the cathedral churches. Mediæval builders had, as a rule, little reverence for the work of their

predecessors : if they had occasion to enlarge the building they swept away or altered old work to suit their convenience, but they put something of their own into its place ; it might be better or it might be worse, but it was at any rate original. The



A NORMAN BAY, SOUTHWELL.

(N.B.—The aisle window is a later insertion.)

modern restorer sweeps away genuine original work in order to make room for imitation of some older style, or at best to put in what he calls a “facsimile” of some feature that has been worn by the hand of Time—as if a facsimile, however neat and tidy, sharply cut and brilliant, could have the value of the original, mellowed and weathered by the lapse of centuries.

It may be well, before describing the various parts of a typical English cathedral church, to give a short account of the various styles already mentioned. The architectural expert will trust more to the character of the mouldings than to anything else, when endeavouring to arrive at the date of any part of a building : by running his eye and *hand* over it he will

easily distinguish a piece of Early English from a piece of Perpendicular work ; but this, though the safest test, is not the most obvious one, and the visitor to the church who is not an expert may generally, by observing the character of the pillars,



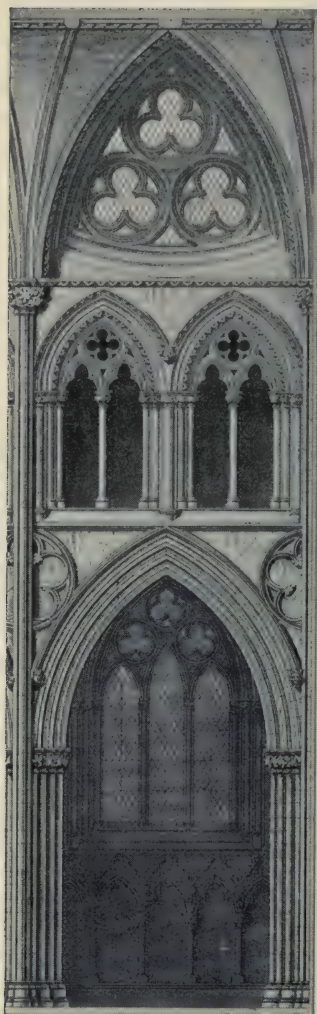
arches, and windows, approximate with fair accuracy to the date of the building, or rather to each individual part of it; for no important building was ever erected all at the same time. The Jews might bring forward as a proof of the magnificence of their temple that forty and six years had been occupied in its erection, but many of our larger churches took fully ten times as long to build.

The **Norman** style, of which the naves of Durham, Gloucester, and Ely, among others, are fine examples, may be recognized by massive pillars often cylindrical, semi-circular arches, and windows generally narrow and deeply splayed inside with semicircular heads.

The **Early English** style is much lighter and more graceful: the arches are pointed, the windows are lancet-shaped at their heads, and are often grouped together in pairs or triplets or sets of larger numbers. No better typical example can be found anywhere than the cathedral church at Salisbury, which, owing to the site of the earlier church having been abandoned in the early part of the thirteenth century, and the existing church erected on a new site, contains nothing of



EARLY ENGLISH BAY, BEVERLEY  
MINSTER.



DECORATED BAY, LICHFIELD.

an earlier date, and with the exception of a few later additions is purely Early English in general plan and also in its details.

The **Decorated** style differs most obviously in its windows from the **Early English**, for towards the end of the thirteenth century window-tracery first appeared. This at first was geometrical in character; the upper part or head of the window was pierced with openings of various symmetrical shapes, trefoils, quatrefoils, circles, etc. As time went on, the stone work dividing these openings had more attention paid to it, and the windows were designed with a view to obtaining graceful flowing lines of stonework between the lights in their heads. Tracery of this character is known as flowing or curvilinear. Gothic architecture is considered by many authorities to have reached its culminating point just at that time in the reign of Edward II. when geometrical tracery had become light and graceful without losing its character; as soon as curvilinear Decorated had established itself, the decline in Gothic had set in. The arches still retained their pointed character, and the pillars were formed of clustered shafts, but differently arranged from those of the Early English

period, being placed so that they might be inclosed by a square set diagonally. The nave of the cathedral church at Exeter is possibly the best specimen of Decorated building on a large scale. The variety of its window-tracery is specially noteworthy.

The **Perpendicular** style may be recognized by vertical mullions running up through the heads of the windows to the inclosing arch; sometimes in large windows there are horizontal bars of stone, known as transoms, running across the body of the window from side to side. The arches are frequently, especially in later work, more obtusely pointed; and the four-centred arch, as it is called, is often found in windows and doorways. Panel decoration was much used both on walls and arches, and fan-tracery, as it is called, is seen in the vaulting of roofs. In consequence of the long period during which this style prevailed—from the latter part of the fourteenth to the middle of the sixteenth century—nearly two hundred years—and also on account of its being the last style before church-building was checked, as already noticed, by the Reformation, there is far more work of this style than of any other to be found in England.



PERPENDICULAR BAY, WINCHESTER.



The earliest examples of it are to be met with in the choir of Gloucester, and in the nave of Winchester; and to this long period are due many of the finest church towers of England. It is worth noticing that the Perpendicular is a purely English style, contemporary architecture on the Continent having taken an entirely different form, known as the Flamboyant, of which few traces are to be found in England, although something approaching it may be seen in Scotland, where French builders were sometimes employed, for Scotland and France were more closely in touch with one another than Scotland and England.

Before giving a plan of a typical English cathedral church (see p. 15), it may be well to explain what is meant by a "cathedral," as it is generally called. A "cathedral church" is the more correct term, for the word cathedral is an adjective, not a noun. It was so called from the fact that it was the seat of the bishop of the diocese, the "Bishop-stool" of Saxon days. The bishop's throne, as it is now called, may be seen in all cathedral churches. The word cathedral is of course derived from the Latin *cathedra*, or chair, just as the word "see" is derived from the word *sedes*, or seat. The cathedral church is generally to be found in the chief town of the diocese. In many cases it was formerly a church served by secular canons; in others it was the church of a monastic order, of which the bishop was the titular abbot, the acting head of the monastery being the prior. The monks or "regular" clergy who served these churches were in England all of the Benedictine order, save those at Carlisle, where they were Austin or Augustinian canons.

At the time of the Reformation, when the monasteries were dissolved, the constitution of these monastic cathedral churches was necessarily changed, while those churches which had been served by secular or non-monastic clergy retained, with slight alteration, their old constitution: hence these latter, namely, York, London, Chichester, Exeter, Hereford, Lichfield, Lincoln, Salisbury, and Wells, together with the churches of the four Welsh bishoprics, are known as "**Cathedrals of the Old Foundation**"; while the monastic cathedrals, together with the new sees formed by Henry VIII. from monastic churches which had not previously had cathedral rank, namely, Bristol, Chester, Gloucester, Oxford, and Peterborough, were called "**Cathedrals of the New Foundation.**" With these latter may be classed those sees created during the nineteenth



century. It is well to bear in mind the distinction between the cathedrals which were churches attached to monasteries and those that were served by secular clergy, since the domestic buildings were entirely different in the two cases. The monastic churches were always furnished with a cloister, a dormitory, and a refectory, besides other offices, none of which would be required in a church served by secular clergy, although to some of these a cloister was sometimes attached. Anyone who has visited Durham and Lichfield will be struck by the difference between them. The former has on the south side still standing its cloister, dormitory, and refectory ; the latter stands isolated from all surrounding buildings like a large parish church.

It must not be supposed that the cathedral churches were all built on exactly the same plan : local circumstances, site, the slope of the surrounding ground, etc., caused modifications ; but yet they generally conform more or less to the plan about to be described.

The main divisions, as exhibited in the accompanying plan, were the **Nave** with its **Aisles**, **Triforium** and **Clerestory**, the **Transept** or **Crossing** running north and south, the two projecting portions of which are often, though not with strict accuracy, called respectively the **North** and **South Transepts**, the **Choir** generally entirely to the east of the crossing, though sometimes it extended beyond the crossing and included the eastern part of the nave. The eastern part of the choir, where the high altar stood, was known as the **Presbytery** ; the aisles on either side of the choir led into a space behind the altar called the **Ambulatory** ; there was always a "**Lady Chapel**" dedicated to the Blessed Virgin ; this usually, though not always, was situated to the east of the Presbytery beyond the Ambulatory. In many churches there was a second and smaller transept to the east of the main crossing. Besides these there was a **Chapter-house**, where the bishop and canons, or the abbot and chief officers of the monastery, met to transact business connected with the establishment ; and in the case of all the monastic churches and in some of the others a **Cloister** was added. This consisted of covered walks running round the rectangular garth or inclosure, generally, but not always, situated to the south of the nave. They were used as places of exercise for the

monks, sometimes also as places of study, and as schools for the instruction of choir-boys and novices. These walks were separated from the garth by rows of arches, in many cases formerly glazed, now for the most part open, the other side being formed by the walls of the south nave-aisle, and, in the

*Photo.**Photochrom Co. Ltd.*

THE CLOISTER, GLOUCESTER.

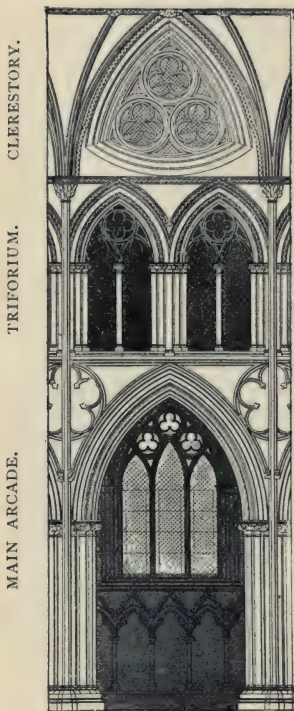
case of monastic churches, on the other sides by the walls of the lower stories of the domestic buildings, the dormitory and refectory, etc. The east cloister walk generally opened into the chapter-house, between which and the south end of the transept was the **Slype** or passage, where the monks transacted business with visitors, chapmen, and others. The cathedral churches usually had a **Tower** standing over the centre of the

crossing, surmounted in some cases by a spire ; this tower was sometimes open to the church below, and was then called a **Lantern**, since its windows gave light to the church. In many cases there were also two towers at the two western corners of the nave. In some instances a single tower stood at the centre of the west front, but this was not the usual arrangement. There were usually two doors leading into the nave-aisle from the east and west walks of the cloister, and on the opposite side of the church a porch and doorway. Besides these there were generally doors, usually three in number, in the west front leading respectively into the nave and two aisles. Across the church, dividing the nave and choir, ran a solid screen known as the **Rood screen** or **Rood loft** from the large crucifix or "rood" which stood upon it, below which a door gave access to the choir. In post-Reformation times these rood lofts were used for organs, the crucifixes having been removed. And in many cathedrals the organ still occupies this position ; in others, unfortunately, the restorers have removed the screen with a view to forming a long unbroken vista from the west end to the altar, and have placed the organ in the choir aisles, part on one side, part on the other. In some cases of late years a light screen has been again erected to divide the choir from the transept.

Numerous chapels dedicated to various saints are generally to be met with in cathedral churches. Sometimes these are external additions, sometimes the lower story of a tower or the end of an aisle or transept was screened off from the rest of the church to form a chapel with an altar of its own ; many others were due to chantry bequests. In the fifteenth century it became a very common practice for the rich to leave a sum of money, directing a chapel to be built over or near the spot where they were buried, and mass to be said for the benefit of their own souls and the souls of others named in their wills. Many of these chantry chapels are complete erections entirely within the walls of the church, often standing between the pillars of the nave or choir, and are covered with vaulted roofs of their own ; within them may still in many cases be seen the tomb and effigy of the founder. Beneath the floor of the choir may often be found a chapel partly or entirely below the level of the ground ; this is known as a **Crypt**, and is in some cases very extensive. The crypt is often of earlier date than the church

above. It was used for the celebration of religious services and also as a place of burial. In some churches crypts are found in other places than beneath the choir.

Near the site of every altar was a piscina or sink, placed in a niche in the wall, with a drain to carry off the water in which the priest washed the sacred vessels used at mass and also his own hands. These still remain in the walls of churches, although the altars near them have been removed. Near the high altar, and on the south side of it, may generally be seen the **Sedilia**, or seats which were occupied by the celebrating priest and the assistant clergy during the preaching of the sermon; these often join the piscina above described.



A CATHEDRAL BAY.

As we stand in the middle of the nave and look at the walls on either side of us, south or north, we shall notice that they are built in what we may call three stories; the lowest consists of a series of pillars or piers surmounted by arches; this main arcade, as it is often called, divides the nave from the aisles. Above these arches may be seen another row of arches known as the **Triforium**; sometimes there is only a narrow passage behind the arches; in other cases there is a broad space, the floor of which runs above the vaulting of the aisle below. Generally

the triforium has no external windows, so that it has been sometimes called the "Blind Story," to distinguish it from the upper story, which, being entirely above the external roof of the aisles, is furnished with a row of windows to give additional light to the church. This is known as the **Clerestory**. A narrow passage generally runs along this, behind the arcading



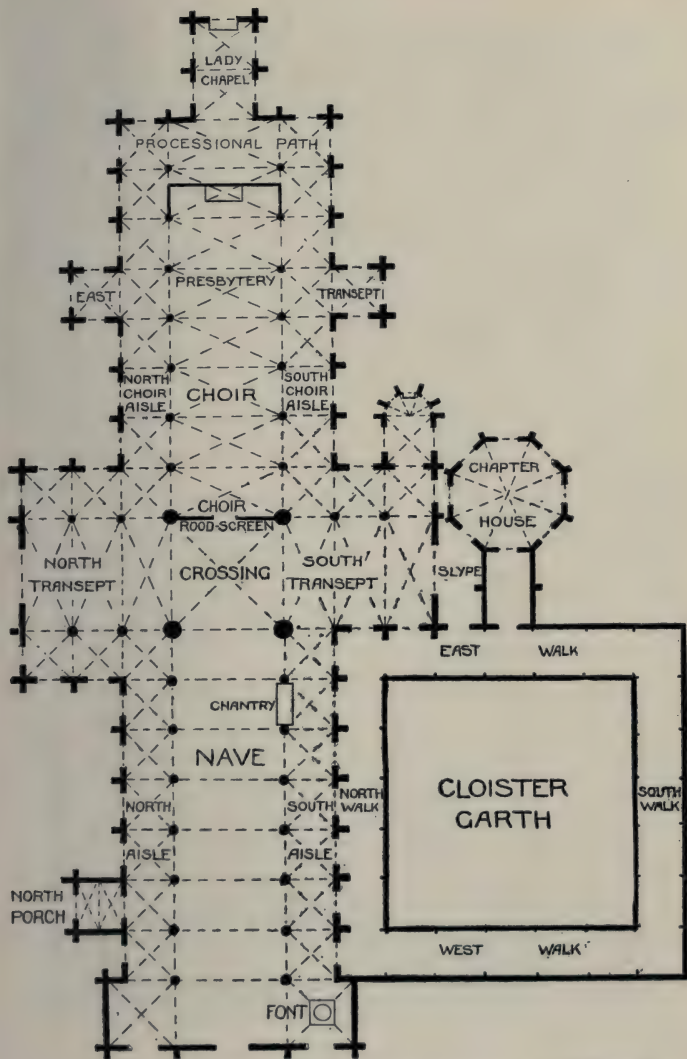
and in front of the walls, to give access to the windows. Although the three stories of the *nave* have been taken as examples for the purpose of description, it must not be supposed that they are confined to it. The choir also has its lower arcading, its triforium and clerestory, and frequently the passages are continued from the nave to the choir round the transepts; in fact, in some cases there is a continuous passage right round the interior of the church, though not always at the same level. For the passage has to be raised or lowered, so as not to interfere with the windows at the east and west of the choir and nave respectively, and those at the north and south ends of the transept. The object of these clerestory passages was to give easy access to the windows. In early times, before glass was much used, the windows were no doubt furnished with shutters, which would be closed in rainy or snowy weather and also probably at night-time; and when glass was introduced, it was well to have an easy means of getting at them for purposes of cleaning or repair.

The accompanying plan represents a typical English monastic church, such as many of our cathedrals are. It must not be supposed that every or indeed any existing church exactly conforms to this plan, but it contains most of the features that are to be found in any such church.

At the west end are three doorways, one leading into the nave and the other two into the spaces beneath the two western towers which are built at the ends of the aisles. The base of one of these towers is often used as the Baptistry, a font is therefore marked in one. On the north side is the north porch, and to the south of the church the cloister garth surrounded by four walks; doorways at the north end of two of these lead into the south aisle of the church; from the eastern walk a vestibule leads into an octagonal chapter-house; between this and the south end of the transept is the slype, a passage or narrow hall in which the monks at times met pedlars and other laymen. The dormitory was in a building extending over the vestibule and slype, and carried southward along the cloister, sometimes extending to the south of it. Under it were various domestic offices. The refectory stood at the south side of the cloister, and cellars and other domestic offices along the western side. The south transept is represented with only an eastern aisle from which an apsidal chapel projects eastward, while the north

transept has both eastern and western aisles. Transepts sometimes had two aisles, sometimes only an eastern one, sometimes none. The rood screen is here represented below the eastern arch of the central tower, but it was often placed further to the west, sometimes under the western tower arch, sometimes so as to include one or more bays of the structural nave within the ritual choir. The choir is that part of the church that contained the stalls; to the east of this is the presbytery in which the altar stands, backed up by the reredos; behind this is the processional path opening into the choir aisles, and to the east of this again the lady-chapel. An eastern transept is shown in the plan, as it is met with in many English cathedral churches and is a peculiarly English feature. The dotted lines represent the ribs of the vaulting; that shown is of the kind known as quadripartite, as each rectangular space is divided into four parts. No diagonal vaulting ribs are shown in the nave, to indicate that the nave is often covered with a wooden ceiling, and not with a stone vault.

In cathedral churches that were not monastic in their origin, the domestic buildings, dormitory, refectory, etc., never existed, but a cloister was frequently found. The domestic buildings of monastic cathedrals were in many cases partially or entirely destroyed after the dissolution of the monasteries, but are still sometimes found converted to other uses.



A TYPICAL CATHEDRAL PLAN.

*T. Perkins, del.*



*Photo.*

*A. Pumphrey.*

CARLISLE : EAST WINDOW AND CHOIR.



# A DESCRIPTION AND ITINERARY OF THE ENGLISH CATHEDRALS

## LIVERPOOL.

DEDICATION : ST. PETER. NEW FOUNDATION (VICTORIAN) ;  
FORMERLY A PARISH CHURCH.

*Architectural style* : RENAISSANCE.

LIVERPOOL was made a bishopric in 1880 ; but the chief town, unlike those of most of the other new dioceses created during the nineteenth century, possessed no building worthy of being exalted to cathedral rank ; and the bishop's throne still remains, and is likely to remain, in the plain, not to say ugly, building in which it was placed by the first bishop.

Liverpool indeed was not an independent parish till 1699, having been previously a chapelry annexed to the parish of Walton-on-the-Hill. Immediately after the Act of Parliament had been passed constituting it an ecclesiastical parish, the inhabitants set to work to build a parish church. This was finished in 1704 and dedicated to St. Peter. It is situated in Church Street, not far from Lime Street Railway Station, the L. and N. W. R. terminus, and has no pretension to architectural interest or beauty : it is oblong in plan, with a tower at the west end, the lower stage of which is square in plan, and the upper stage octagonal ; within it is plentifully supplied with galleries, necessitated by the requirements of a population which increased rapidly after its erection.



*Photo.*

MANCHESTER CATHEDRAL.

*W. H. Bowman.*

## MANCHESTER.

DEDICATION : ST. MARY THE VIRGIN, ST. GEORGE, AND ST. DENIS. NEW FOUNDATION (VICTORIAN); FORMERLY A CHURCH SERVED BY SECULAR CANONS.

*Distance from Liverpool by L. and N. W. R. 30 miles without change.*

*Architectural style : PERPENDICULAR. West porch nineteenth century.*

THE see of Manchester was founded in 1847, and the parish church, which since 1422 had been also collegiate, was raised to cathedral rank; strictly speaking, the nave and its four aisles are still the parish church of Manchester, the choir with its aisles and chapter-house alone forming the cathedral church.

Of the original church on this site few traces remain; the oldest parts are St. Nicholas' Chapel and the Lady Chapel. The greater part of the building we now see was erected between 1422 and 1520; but it has been extensively restored, and some additions have been made since the creation of the episcopal see. It is what may be well called a magnificent

parish church ; the absence of a central tower and a triforium, the single western tower and the wooden roof, give it an unmistakable parochial appearance.

It stands at a considerable elevation above the street level, nearly opposite to the Exchange Station (L. and N. W. R.), surrounded by an ancient graveyard inclosed by a massive iron railing. The exterior is somewhat disappointing ; the recent restoration, which included refacing the stone, has given it such a new appearance that it is difficult to realize that it is not a modern building.

The interior is very striking ; especially noteworthy are its great width, its double aisles on either side of the nave, its timber roof, its rood screen, on which the organ stands, and the ancient choir stalls with quaintly-carved misereres. The double aisles are the result of the removal of the chapels and chantries that formerly flanked the nave aisles. Adjoining the north choir aisle may be seen the Derby Chapel, with tombs and memorials of the Stanley family. Between the chapter-house and the end of the south choir aisle a small chapel was erected after the death of Bishop Frazer in 1886, containing an alabaster recumbent effigy, which is an excellent likeness of the deceased prelate.

Chetham's Hospital to the north of the church is worth a visit.

## CARLISLE.

DEDICATION : THE HOLY TRINITY. NEW FOUNDATION ; FORMERLY A CHURCH SERVED BY AUGUSTINIAN CANONS.

*Distance from Manchester by Midland Railway, via Hellifield, 124 miles ; by L. and N. W. R., via Wigan, 123 miles.*

*Architectural styles of principal parts :*

NORMAN. *Nave and aisles and south transept.*

EARLY ENGLISH. *Choir aisles and arcading.*

DECORATED. *Choir and east end.*

PERPENDICULAR. *North transept and upper stages of the tower.*

THIS church alone of our old English cathedrals was originally served by Augustinian or Black Canons. The nave, however, was used as a parish church. Few cathedrals have

had the chequered and tumultuous history of this one ; situated as it is on the Scotch border, it was often injured by the Scots. It also suffered at various times from fire.

The church was originally Norman, but in the thirteenth century the Canons resolved to enlarge their part of the edifice, and, as domestic buildings prevented them from widening it on both sides, they extended it towards the north alone, so that the axis of the nave is not in the same line as that of the choir. Whether it was lack of funds that prevented them from rebuilding the nave, or whether they did not consider it their business to do so, we do not know ; but the nave, central tower, and south transept were not pulled down by them.

The Augustinian Priory was suppressed in 1540, and the church placed under a Dean and Chapter of Secular Canons. In 1646 Carlisle was besieged and taken by the Scots in the name of the Parliament. The greater part of the nave was at this time pulled down to supply materials for strengthening the walls and building guard-houses. Two bays alone were left—little more than a fair-sized porch for the beautiful choir, which is 134 ft. long and 72 ft. high—considerably higher than the roof of the nave. In this nave, in 1797, Sir Walter Scott was married on the spot where the font now stands. The choir is completely separated from the nave by a solid stone screen, upon which stands the organ.

The entrance to the choir is through its north aisle. The chief glory of Carlisle is the magnificent Decorated east window, which is the largest in England, if not in Europe (one at Perugia is said to be about the same size), and among large windows it has no rival in the beauty of its tracery.

The carvings of the capitals of the main piers, representing the months of the year, are especially interesting. There are also interesting and picturesque remains of the domestic buildings of the Priory.

HEXHAM ABBEY (Augustinian), 40 miles from Carlisle on the direct line to Newcastle, should be visited, as the church, consisting of choir transepts and the commencement of a nave, is of great interest.





*Photo.*

*Rev. T. Perkins.*

NEWCASTLE: INTERIOR, LOOKING EAST.

## NEWCASTLE.

DEDICATION: ST. NICHOLAS. NEW FOUNDATION (VICTORIAN);  
FORMERLY A PARISH CHURCH.

*Distance from Carlisle by N. E. R. 60 miles.*

*Architectural style of principal parts:*

LATE DECORATED. *The nave.*

PERPENDICULAR. *The rest of the church.*

**T**URNING to the right on leaving the station, we soon reach the cathedral church of St. Nicholas, which was a parish church until the northern part of the large diocese of Durham was separated from the southern, and made into an independent see in 1882.

The church is small for a cathedral. The present church, after its predecessor had been burnt in 1216, was rebuilt; but the chief part dates from 1359, and is therefore, as may be inferred from the date, Late Decorated in style. The transept

was added about a hundred and ten years later, and the tower finished and the spire added in 1474. This spire, 200 ft. high, is remarkable, being supported by flying buttresses, and is a unique feature in English cathedral churches, though similar spires are to be seen at St. Giles, Edinburgh; the Tron Church, Glasgow; King's College, Aberdeen; and in Sir Christopher Wren's steeple at St. Dunstan's in the East, London.

The interior is not particularly imposing, the presence of pews causing it to look like a large parish church, as till recently it was. The choir screen, being an open one of wood and metal, permits a view of the church from end to end. There is no triforium, either in the nave or choir. The monuments are not many, and, save that to Admiral Collingwood, Nelson's companion in arms, are of little interest. There is a fourteenth-century monument of a Crusader, unidentified, and one to Sir Matthew Ridley by Flaxman. The well-preserved keep of the Norman castle, from which the town took its name, is not far from the church and is worth visiting.

#### NEIGHBOURING CHURCHES.

JARROW, near South Shields, and MONKWEARMOUTH, near Sunderland, each contain important seventh-century work. They may be taken on the way to Durham by going by rail to Jarrow, then on to South Shields, and thence to Sunderland; from Sunderland there is a line direct to Durham, 15 miles.



*Photo.*

*S. B. Bolas and Co.*

DURHAM, FROM THE SOUTH EAST.

## DURHAM.

DEDICATION: ST. CUTHBERT. NEW FOUNDATION; FORMERLY  
THE CHURCH OF A BENEDICTINE MONASTERY.

*Distance from Newcastle by N. E. R. 15 miles.*

*Architectural styles of principal parts :*

NORMAN. *Nave, transepts, and choir.*

TRANSITION. *Galilee Chapel.*

EARLY ENGLISH. *Western towers.*

EARLY DECORATED. *Chapel of the Nine Altars.*

PERPENDICULAR. *Central tower.*

THE scenery surrounding the quaint and delightful city of Durham is singularly beautiful and noble; the abrupt hills and the winding river, almost surrounding the hill on which the cathedral and castle stand, combine to make pictures of great loveliness and grandeur. The narrow winding streets, the steep ascents and sudden declivities, the ancient houses, take one at once into a past age.

The cathedral may be reached by several routes from the station. Some of the most imposing views are from the river-banks below Framwellgate Bridge, the first the visitor reaches on his way from the station to the city; from Prebends' Bridge—the one that he sees looking up the river from Framwellgate Bridge—and from the Observatory Hill. To the north of the cathedral, between it and the castle, stretches a wide open space known as Palace Green; from this point a good near view of the cathedral is obtained. On the south side is the "College," that is, the residences of the canons, round a quadrangle or court into which one enters by gates still, as of old, closed at night. The position of the church high up on the rugged rocky hill, whose sides are in some places clothed with trees, its massive solidity, its fine proportions, make this one of the grandest and most imposing buildings in the world.

The present church is the third that has stood on the same site. First of the series was the church of wattlework, erected in 997 over the final resting-place of St. Cuthbert's body, when at last its long wanderings were over; next Bishop Aldhun's church, completed in 1020; then the present church, commenced by Bishop Carilef in 1093.

It consists of a nave somewhat short, the main transept, and to the east of it, the choir, and beyond this another transept called the Chapel of the Nine Altars, which forms the eastern termination of the church. This plan is found alone here and in the ruins of the Cistercian Abbey at Fountains.

The Lady Chapel occupies a unique position at the west end of the church beyond the western towers; it is said that St. Cuthbert, who had a great dislike to women, miraculously interfered to prevent Bishop Pudsey from building a Lady Chapel at the east end of the church. A line of blue marble let into the floor of the nave, running from side to side of it, at the third bay from the western end, forms the eastward limit of the space on which a woman might set her feet. The architecture of the Lady Chapel forms a striking contrast to that of the nave; the arches indeed are round-headed, but the shafts supporting them are light, while the pillars of the nave are of enormous girth. In the Galilee is the tomb of the Venerable Bede, one of the earliest of English Church historians.

The three stories of the nave and choir, main arcade, triforium, and clerestory, are finely proportioned, and it will be



noticed that the nave is covered by a vaulted stone roof, the earliest built in England ; Norman naves were generally ceiled with wood, as at Peterborough and Ely. The choir is divided from the crossing by an open screen of nineteenth-century manufacture, erected about 1875, when the restorers worked their will on the interior of the church.

The choir, as is usual, is more richly decorated than the nave, and contains in addition to the carved stalls a remarkable tomb—that of Bishop Hatfield (1345-1381), built during his lifetime,

*Photo.**Photochrom Co. Ltd.*

DURHAM : THE GALILEE OR LADY CHAPEL.

above which is the bishop's throne. The reredos is known as the Neville screen, 1380, through which on either side a door leads to the site of the tomb of St. Cuthbert behind the high altar. Whether the body of St. Cuthbert, who died 687, rests there or not, no one knows. There is a tradition that the real resting-place of the saint is known but to three men, pledged to secrecy ; if one of the three dies, it is said, the other two communicate the secret to a third, who binds himself not to reveal it to anyone save under similar circumstances.

There are considerable remains of the domestic buildings of

the Benedictine monks at Durham : the undercroft or crypt, as it is called ; to the west the cloister ; above it the dormitory ; on the south side of the cloister garth the refectory, now the library ; and on the east side the chapter-house, sadly mutilated at the end of the eighteenth century, but recently restored.

On the north door of the nave may still be seen the thirteenth-century sanctuary knocker, and carved on the north-west turrets of the "Nine Altars" is a representation of the "Dun Cow" that plays so prominent a part in the story of the wanderings of St. Cuthbert's body after his death.

The Bishop of Durham was formerly a temporal prince as well as a prelate, and had extensive political power and jurisdiction, which were granted to him that he might defend the border from invasion by the Scotch. He had his own army, mint, and courts of law ; and until the time of Henry VIII. writs in the Palatinate Court ran in the name of the bishop, not in that of the king, and only in the nineteenth century were all the privileges of the bishops vested in the crown.

The castle, which stands on the south side of Palace Green, was formerly the residence of the bishop ; it is now used as the residence of the tutors and students of one of the two colleges of Durham University.

#### NEIGHBOURING CHURCHES.

FINCHALE PRIORY, about 4 miles down the river from Durham ; extensive remains of a Benedictine house beautifully situated.

ST. CUTHBERT'S, DARLINGTON, 24 miles south from Durham on the line to Ripon ; a church founded for secular canons by Bishop Pudsey, the builder of the Galilee at Durham ; it is much more advanced in style than that work.

At ESCOMBE, near Bishop Auckland, there is a small but well-preserved Saxon church.



*Photo.*

*Ronald P. Jones.*

RIPON, FROM THE WEST.

## RIPON.

DEDICATION: ST. PETER AND ST. WILFRID. NEW FOUNDATION (VICTORIAN); FORMERLY A COLLEGIATE CHURCH SERVED BY AUGUSTINIAN CANONS.

*Distance from Durham by N. E. R. 53 miles, changing at Northallerton or Thirsk.*

*Architectural styles of principal parts:*

SAXON. *Crypt.*

NORMAN. *Apsidal chapel on the south of choir.*

EARLY ENGLISH. *West front.*

DECORATED. *East end of choir.*

PERPENDICULAR. *Central tower.*

TUDOR. *Nave aisles and nave arcading.*

RIPON is an old-fashioned town, interesting on account of the quaintness of its domestic architecture. The cathedral is about a mile from the station. It is the third church which has stood on the same site. The earliest was built about 660, and in 678 became a cathedral church, but on the

death of the first bishop relapsed to purely monastic uses. The foundation in course of time passed into the hands of Augustinian Canons ; it was dissolved by Edward VI., but was re-established as a secular college by James I. The second church was built on the same site by Thurston, Archbishop of York, early in the twelfth century. The third, the existing one, was begun by Archbishop Roger late in the same century ; but it was much altered and added to at various times, and has undergone a complete restoration of late years.

It is one of the small cathedrals, having been built as a collegiate church and only raised to cathedral rank on the foundation of the diocese of Ripon in 1836.

The nave has no triforium, though the choir has one, the arches of which are unique in being glazed. St. Wilfrid's Crypt, a relic of the first church, is highly interesting.

The massive choir screen was inserted in 1480, partly with a view to strengthen the eastern piers, on which the tower rests. The best general view of the cathedral is from the south-east ; the western façade is rather plain and unimpressive. The view from the river on the south is also fine.

The three towers are all low, and are no longer crowned, as they once were, by spires ; hence the church, seen from a distance, has a stunted appearance.

#### NEIGHBOURING CHURCHES.

FOUNTAINS ABBEY, about 5 miles by road. Extensive ruins of an important Cistercian monastery.





*Photo.*

YORK MINSTER.

*Photochrom Co. Ltd.*

## YORK.

DEDICATION : ST. PETER. OLD FOUNDATION ; CHURCH  
SERVED BY SECULAR CANONS.

*Distance from Ripon by N. E. R. 47 miles.*

*Architectural styles of principal parts :*

EARLY ENGLISH. *Transepts.*

DECORATED. *Nave and chapter-house.*

PERPENDICULAR. *Tower and choir.*

THE city of York is surrounded by mediæval walls, still in a good state of preservation ; the old gates known as "bars" are still standing, and if left to themselves will apparently last for ages. The ground on which the city stands is flat, and the cathedral towers are conspicuous objects from many points of view. Seen from the city walls the church rises

like a mountain over the roofs of the surrounding houses. It is the largest of our English churches in area, since, though it is exceeded by several others in length, it greatly surpasses all in width—it is no less than 106 ft. wide; the height of the nave, though second only to Westminster among English churches, is yet one of the lowest in proportion to its width. The central inner roof, though painted to look like a stone vault, is only a wooden imitation. It was originally intended to roof the church with stone, as may be seen by the external buttressing; but this idea was abandoned. The choir is also covered with a vault-like ceiling of wood, but the original roof perished by fire during the nineteenth century; in 1829 a madman set the choir on fire, and in 1840, through the carelessness of a plumber who was working on one of the western towers, the nave roof was destroyed.

Externally the church is so closely surrounded by houses on the west and south that satisfactory general views from these sides cannot be obtained. The north side is more open. There is no cloister, which was a *necessity* only in monastic churches. It is a pity that there is not more space to the west, as the west front of this church is one of the most satisfactory in England; the curvilinear tracery of the great west window is universally admired. The tracery of the other windows shows little imagination or inventive power on the part of the designers, the same pattern being repeated in window after window with wearisome reiteration. The central tower, though much larger in horizontal section than the western towers, does not rise many feet above them, and, lacking pinnacles, has a stumpy appearance.

If the visitor enters the building by the south transept doorway, the first object to strike the eye will be the beautiful lancet windows—the celebrated “five sisters”—directly opposite in the north transept. The massive piers supporting the central tower, the spacious nave, the enormous scale of the pier arcades are imposing.

Thanks to numerous fires, the Cromwellians, recent restorations, and other calamitous occurrences, there are few monuments in the nave of historic interest. The monuments in the choir are more numerous; most of them were erected in memory of ecclesiastics, many of whom played an important part in English history.

The crypt, some portions of which were only discovered after the fire of 1829, is very interesting ; it is Norman in character.

The east end should be noticed ; the choir roof runs out to the extreme east wall, which is flat, pierced by an enormous Perpendicular window. One misses the vista met with in many

*Photo.**Photochrom Co. Ltd.*

YORK: THE NAVE.

cathedral churches, where the vaulting of the retrochoir and the windows of the Lady Chapel may be seen beyond the altar under the east window of the choir. The glass of York is especially fine.

The chapter-house is perfect in design, and is exceedingly beautiful ; but its roof, like that of the nave, is a wooden sham ;

the external buttresses, designed to resist the thrust of a stone vault, are perfect, but their sustaining powers have never been called into action. Most polygonal chapter-houses have a central column, but this is not found in the chapter-house at York.

#### NEIGHBOURING CHURCHES.

Ruins of ST. MARY'S ABBEY, Benedictine, and the HOSPITAL OF ST. LAURENCE, in the Museum Gardens. ST. MARY'S JUNIOR, BISHOPHILL; Saxon tower.

SELBY ABBEY, 26 miles from York by G. N. R. Howden collegiate church, 9 miles from Selby.

BEVERLEY MINSTER, which may be reached by N. E. R. from Howden via Hull, 31 miles.

KIRKSTALL, near Leeds (station at Kirkstall), ruins of a Cistercian abbey. Leeds is 22 miles from Selby; Kirkstall a few miles further on by train or tram.





*Photo.*

*Chester Vaughan.*

WAKEFIELD INTERIOR, LOOKING EAST.

## WAKEFIELD.

DEDICATION : ALL SAINTS. NEW FOUNDATION (VICTORIAN) ;  
FORMERLY A PARISH CHURCH.

*Distance from York, via Normanton, 28 miles.*

*Architectural style : PERPENDICULAR.*

ALTHOUGH the route given above is the shortest, it certainly is best to travel by way of Selby, even if the other churches which may be visited from Selby are omitted, for Selby Abbey is very fine. Wakefield is little more in appearance than a large Perpendicular parish church, extensively restored. It was raised to cathedral rank in 1888.

There are few churches that have passed through more structural changes than this. Built on the site of an earlier church in the latter half of the fourteenth and the beginning of the fifteenth century, it had originally a central tower and transepts, but neither clerestory nor aisles. Now transepts and central tower no longer exist, but aisles and clerestory have been added, and a tower with a spire built at the west end.

Thus the church has been completely altered from its fourteenth-century state.

The choir screen, font, and organ are of seventeenth-century date.

Tourists may prefer to omit this church and proceed from York or Selby direct to Lincoln via Doncaster.

## LINCOLN.

DEDICATION: ST. MARY. OLD FOUNDATION; CHURCH  
SERVED BY SECULAR CANONS.

*Distance from Wakefield, via Doncaster, G. N. R. and G. E. R., 56 miles.*

*Distance from York, via Selby and Doncaster, G. N. R. and G. E. R., without change, 69 miles.*

*Architectural styles of principal parts:*

NORMAN. *The lower parts of west front and lower stages of the western towers.*

EARLY ENGLISH. *The nave, transepts, and choir.*

DECORATED. *The "Angel Choir" and the upper part of the central tower.*

PERPENDICULAR. *The upper stages of the western towers.*

LINCOLN is a large and busy city; it has a well-preserved castle, remains of old walls in some parts Roman, and many historic buildings worthy of careful examination, among them the "Jews' House," Norman. The new part of the city is built for the most part on flat ground; the old part stands on a hill crowned with the cathedral, a dominating object in the landscape for many miles round.

The see of Lincoln dates from 1074, when Remigius transferred to it the bishop's stool from Dorchester on the Thames. The diocese was of enormous extent, and the bishops of Lincoln played no mean part in the history of England. A church was built by Remigius, of which there are remains in the central part of the west front that we see to-day. Towards the

end of the twelfth century Hugh of Avalon became bishop, and commenced rebuilding the church in 1192, but did not live to complete it; he began, as usual, at the east end. His successors completed the nave, and in the latter half of the twelfth century pulled down the apsidal ending of St. Hugh's choir and extended the presbytery five bays to the east; this extension is the famous "angel choir."

*Photo.**Photochrom Co. Ltd.*

LINCOLN, FROM THE SOUTH-WEST.

On climbing from the railway station up the steep hill to the cathedral church, the visitor will find what is called the Exchequer Gate fronting him. Entering the precincts through this gateway, he will find the western façade immediately before him. This façade is open to much criticism; it is a screen behind which rise the western towers; hence their bases are not visible, and they lose in height in consequence; the central gable, however, has the merit of being the actual termination of the nave roof. The church has chapels at the west end

behind the screen and outside the tower, forming a kind of transept; there is the usual transept between the nave and choir, with a Galilee porch on the west side of the southern arm, and in addition to this an eastern transept projecting from the choir, with apsidal chapels on the eastern side. There is no Lady Chapel, nor any cloister on the south side of the nave such as are found in monastic churches, but a small cloister garth is situated on the north side of the choir, the north walk of which was rebuilt by Wren in classical style. On the same side is a fine ten-sided chapter-house of early thirteenth-century work.

The view from the south-east is very fine. The central tower is the loftiest, save "Boston Stump," in the country—271 ft.—and it groups splendidly with the western towers when seen from a distance. The three towers were once crowned by wooden spires, the central one rising to the enormous height of 525 ft. The two circular windows in the main transept, known as the Dean's Eye (north, thirteenth century) and the Bishop's Eye (south, fourteenth century), are worthy of notice. The east window, Decorated, is also very fine.

On entering the nave, the great width of the arches of the main arcade will strike the eye, as well as the lightness of the slender pillars. The monuments now remaining in the nave are few in number, many tombs having been destroyed in the days of the Commonwealth. Among those left may be mentioned the so-called tomb of Remigius on the north side, near the western pier of the tower.

The choir is beautiful throughout; the eastern part—the angel choir, so called from the number of angelic figures carved therein—is the most elaborately decorated. In the choir are many monuments, among them that of Eleanor, wife of Edward I., who died five miles from Lincoln, and whose viscera were buried in the cathedral, though her heart was buried in the church of the Friars Predicant in London, and her body in Westminster Abbey, where it lies not far from that of her husband.

Lincoln, from its magnificent site, only excelled by that of Durham, and from the exquisite beauty of its thirteenth and early fourteenth century work, is one of the cathedrals that wins the greatest amount of admiration.



## NEIGHBOURING CHURCHES.

In Lincoln itself, St. Peter at Gowts and St. Mary le Wigford. LOUTH, about 30 miles from Lincoln (Perpendicular church). BOSTON, from Louth 34 miles, from Lincoln 30 miles. HECKINGTON, 12 miles from Boston. NEWARK, on the way to Southwell, 16 miles.

It might be well to visit Southwell first ; then, omitting Louth, to proceed via Newark, Grantham, Heckington to Boston ; thence, by Spalding and Crowland, about 4 miles from Littleworth or Deeping St. James Station, to Peterborough.

## SOUTHWELL.

DEDICATION : ST. MARY. NEW FOUNDATION (VICTORIAN) ;  
FORMERLY A COLLEGIATE CHURCH SERVED BY SECULAR  
CANONS.

*Distance from Lincoln 22 miles by Midland Railway, changing at Rolleston.*

*Architectural styles of principal parts :*

ROMANO-BRITISH. *A tessellated pavement in the south transept.*

NORMAN. *The nave, transepts, and towers.*

EARLY ENGLISH. *The choir.*

DECORATED. *The chapter-house and choir screen.*

PERPENDICULAR. *The great west window and some others.*

**E**VEN apart from its church, Southwell is one of the most interesting of little towns in England. At Southwell Richard I. and William the Lion had their memorable meeting after the former returned from his Austrian prison. At the "Saracen's Head," still standing, Charles I. surrendered to the Scotch army.

The cathedral, which is visible from all parts of the town, is easily found. "Nowhere else," says Bond, in his "English Cathedrals Illustrated," "will the architectural student find such treasures of the best work of the best periods." The west front

is massive and imposing ; the towers are crowned with pyramidal roofs, a modern reproduction of what probably was the original form in use in Norman times.

A basilica appears to have stood here in Roman times. Another church succeeded this, which in turn gave way to the existing one ; the nave of this dates from the early part of the twelfth century, and the choir from the first half of the thir-



*Photo.*

*S. B. Bolas and Co.*

SOUTHWELL, FROM THE NORTH-WEST.

teenth. The church was originally served by a college of secular canons, most of whom had parish churches as well. In 1884 it became the cathedral church of a new diocese. It is one of the smaller cathedral churches.

The nave is very plain : its triforium has wide arches, each of which was intended to inclose two smaller sub-arches. The clerestory is noteworthy. A modern barrel roof of timber has taken the place of a flat ceiling. The octagonal chapter-house

seems to have been earlier than that of York, for which it served as a model; its roof is of stone, and it has no central pier. Though somewhat small, it is the finest chapter-house in England.

The churches in the neighbourhood have been already mentioned (see previous chapter); but if the visitor has proceeded straight from Lincoln to Southwell, he can take Newark best on his way to Peterborough, 6 miles from Southwell, and Grantham, still on the way to Peterborough, 15 miles from Newark.

## PETERBOROUGH.

DEDICATION: ST. PETER. NEW FOUNDATION (HENRY VIII.);  
FORMERLY THE CHURCH OF A BENEDICTINE ABBEY.

*Distance from Southwell 50 miles: by Midland to Newark, and thence by G. N. R., changing trains at Rolleston and stations at Newark.*

*Architectural styles of principal parts:*

NORMAN. *The nave, transepts, and choir.*

EARLY ENGLISH. *The west front.*

DECORATED. *The central tower, rebuilt in the nineteenth century.*

PERPENDICULAR. *The "New Building" round the apse, and the porch under the central arch of the west front.*

PETERBOROUGH, now a busy railway centre, was formerly a small town which owed its existence to the abbey church. It was originally known as Medeshamstead.

The church is reached from the station by passing through the market-place and then through an ancient gateway. The first view from this point does not suggest the Norman character of the building, since the western portico, gables, and spires are all later work; but as the visitor walks round the building its Norman style becomes evident.

The church is the third that has stood here. The first was founded about 600, consecrated in 664, and burnt by the

Danes in 870. The next church was begun in 972, but was burnt in 1116.

The present building was commenced in 1117, and in 1140 the choir was ready for use. The church was then extended westward. It was originally intended that the nave should have only eight bays, the aisles seven, with a tower at the end of each aisle; but, in rivalry of the monks of Ely, the Peterborough monks extended the nave westward two more bays; the work was not finished till 1190. It is noteworthy that the Peterborough builders continued to use the Norman style after the introduction of the early pointed style elsewhere; but the Benedictines were always very conservative, and were not so ready to adopt another style as the secular canons.

The remarkable west front is unique; it is rather a piazza, with three lofty arches 81 ft. high, than a façade. The towers that flank it buttress it to north and south; but the absence of buttresses in the west was a source of weakness, and the gables have been thrust forward; the lower porch within the central outer porch was added to strengthen this part of the building. The church, however, throughout was very badly built. It is, in fact, an instance of mediæval "jerry building." During modern restorations it was found that some of the enormous piers that looked so solid and massive were mere shells of stone filled with rubble. The monks seem to have been eager to keep pace with or outdo their neighbours at Ely, and to have had more regard to the size and appearance of their work than to its quality. The original Norman tower was taken down in the fourteenth century, for fear it would fall, and a lighter one put up; at the same time the eastern and western tower arches were strengthened by inserting pointed arches beneath their semicircular heads. The nave and choir are both covered with flat wooden ceilings; the painting is a modern reproduction of the ancient pattern. The ceiling is curiously coved, possibly to fit it to the alteration in the tower arches.

The church is noteworthy from the fact that the Norman apsidal choir has been retained; the processional path, which was long lacking, was added outside the apse in the fifteenth century, and is rectangular in plan. There is no Lady Chapel; a splendid one was built in 1290, north of the choir, but it was pulled down in the seventeenth century for the sale of its materials.



The interior, owing to recent scraping and the absence of tombs, has a very new and bare appearance. The church suffered much in the time of the Civil Wars. The most interesting tombs from an archæological standpoint are six in the north transept of Saxon date. They were outside the Saxon church, which was of smaller size than the present edifice; they lie below the level of the floor. Others of similar character are known to exist beneath the pavement of the nave and choir. Next in interest to these is the tomb of Katherine of Aragon, the



*Photo.*

*Photochrom Co. Ltd.*

PETERBOROUGH: WEST FRONT.

ill-fated wife of Henry VIII., in the north aisle of the choir. In the south aisle is the empty grave once occupied by Mary, Queen of Scots. Her body was removed to Westminster by order of James I., and a copy of his letter ordering the transfer hangs under glass above the empty grave. The grave of "old Scarlet" at the west end of the nave, on the north side, is frequently visited; not so much from any interest in the old sexton himself as on account of the curious portrait hanging on the wall and the doggerel rhymes appended to it.

The close is very interesting from the ruins of the buildings

and the ancient character of the houses still standing. Peterborough is one of the cathedrals that should not on any account be omitted.

#### NEIGHBOURING CHURCHES.

If the visitor has time to make a detour through Northamptonshire he will find a number of remarkably interesting churches. CASTOR (Norman), and BARNACK with a Saxon tower, are near at hand ; farther off on the way to Northampton are RINGSTEAD, HIGHAM FERRERS, and EARLS BARTON, with a Saxon tower. At NORTHAMPTON are St. Peter's (Norman) and St. Sepulchre's, one of the four "round" churches in England ; about seven miles north of this by rail is Brixworth Church, possibly a Roman basilica. MARKET HARBOUROUGH has a fine church. STAMFORD has three fine churches, St. Mary's, All Saints', and St. Martin's, where Lord Treasurer Burleigh was buried ; and just outside the town are the remains of the Benedictine Priory of St. Leonard's.

From Peterborough to Northampton is 42 miles ; from Northampton to Market Harborough about 20 miles ; and from Market Harborough back to Peterborough 33 miles.



Photo.

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ELY, FROM THE SOUTH.

## ELY.

DEDICATION: ST. ETHELDREDA. NEW FOUNDATION; FORMERLY THE CHURCH OF A BENEDICTINE MONASTERY.

*Distance from Peterborough by G. E. R. 30 miles.*

*Architectural styles of principal parts:*

NORMAN. *The nave and transepts and lower stages of the tower.*

EARLY ENGLISH. *The Galilee porch and the choir.*

DECORATED. *The lantern and the Lady Chapel.*

PERPENDICULAR. *The upper stage of the tower.*

ELY, standing on a low hill formerly an island in the midst of the fens, is visible for many miles on every side. The view of the west front would be most imposing, were it not that the north arm of the western transept has disappeared. There is no record of the date at which it fell; but possibly it may have been due to the thrust caused by the extra weight put upon the western tower when its octagonal termination was added in the fifteenth century.

The earliest church on this site was founded for nuns by

Etheldreda in 673; she was its first abbess and afterwards became the patron saint of Ely. The nuns were succeeded by secular canons; these by Benedictine monks in Dunstan's time. In 1109 Ely became the see of a bishop. The bishop, like the bishop of Durham, had great powers not possessed by any of their episcopal brethren. He was lord of the Isle of Ely and derived great revenues therefrom; and St. Etheldreda, whose name was shortened into St. Audrey, was a saint held in such high repute throughout England that her shrine brought no small number of pilgrims to Ely and no small amount of money to the cathedral coffers: hence the monks had ample funds for the building. Their resources must have been considerable, or they never would have been able to carry on simultaneously the building of their Lady Chapel and the rebuilding of the central tower. The latter fell just after the Lady Chapel had been founded; but the necessity of repairing the damage did not cause the abandonment of the less needed work.

The western tower is unlike anything seen in the churches already described. The central tower also is unique. The peculiar form of this is due to an accident: in 1322 the central tower fell, and carried away with it the adjoining roofs of transept, nave, and choir. A vast hole was thus formed; and it may be that the effect of the light then admitted was so striking that Alan of Walsingham, then sacrist and afterwards prior, resolved not to close the aperture down to its original small dimensions, but to erect the vast octagonal lantern that we see to-day. It is in two stories, both octagonal, the upper one much smaller in plan. The enormous length of the church is most impressive, whether seen from outside or from within the building. It is one of the three longest of our cathedral churches, the other two being Winchester and Canterbury; these three, only, exceed 500 ft. in length. In area Ely lies between the other two.

This cathedral possesses some of the most exquisite work to be met with anywhere in England. Fergusson says: "There is no feature in the whole range of Gothic architecture, either here or on the Continent, more beautiful than the octagon of Ely"; and he considers the presbytery "the most beautiful in England after the angel choir at Lincoln." The arcading surrounding the interior of the Lady Chapel is some of the most exquisite carving to be met with anywhere.



The church is not rich in monuments. The tomb and chantry of Bishop Alcock, late fifteenth-century work, is situated at the end of the north aisle of the choir.

The close is beautifully kept; the cloister has almost entirely disappeared. The prior's door should not be overlooked.

#### NEIGHBOURING CHURCHES.

At CAMBRIDGE, about 16 miles by G. E. R., there are many churches and collegiate buildings to be seen; among the churches St. Benet's and St. Peter's have Saxon work in them.

Cambridge may be taken after Norwich (see next chapter).

## NORWICH.

DEDICATION: HOLY TRINITY. NEW FOUNDATION; FORMERLY THE CHURCH OF A BENEDICTINE MONASTERY.

*Distance from Ely by G. E. R. 53 miles without change.*

*Architectural styles of principal parts:*

NORMAN. *The nave, transepts, and choir.*

DECORATED. *The windows of north aisle of nave.*

PERPENDICULAR. *The spire and choir clerestory (part in Decorated style), the windows beneath the clerestory on the south side of nave, and the vaulting of the whole building.*

THE city of Norwich is a large and busy place; it is regarded as the capital of East Anglia. Part of the city is modern, part old, and the junction of the two is sharply defined: one passes in a few yards from modern thoroughfares, like thousands of others all over the world, into narrow winding streets, evident survivals of a remote age. On the way to the cathedral, a wide open space, "Tomb-land," as it is called, is crossed; behind an old wall the tall spire, over 300 ft. in height, may be seen. The wall is pierced by two openings, known as the Erpingham and St. Ethelbert's gates. The former is in front of the cathedral, and, like the wall, is built of flint and rubble.

The cathedral differs from most of the churches that have

been hitherto described in two points: 1st, it is the only church which has occupied the present site; 2nd, its original ground-plan has remained unchanged; there has been no removal of the eastern end to make room for a larger choir, nor have any extensions been made in this direction, save a Lady Chapel now destroyed. The only building operations carried on were repairs necessitated by damage caused by fire or storm, and the enlargement of windows and the re-roofing in stone instead of in wood, to render the building proof against fire. The church was begun in 1096 and finished about 1145. The nave is very long, containing fourteen bays, and the width between the pier arcading is only 26 ft.; and, as the height of the vault is 73 ft., with the exception of Westminster, it is the only one of our large churches that approaches more nearly the continental ratio of height to width, namely three to one. The roof is stone throughout, and dates from the latter part of the fifteenth century, and contains, according to the fashion of that day, *lierne* ribs.

The west front is not particularly impressive, as it has a squat appearance. From the south side, however, the enormous length of the nave is seen; but probably the finest general view is from the south-east, from which point the buttressed apse and the stone spire, the first that we have yet met with, save the western spire of Wakefield, are seen to advantage. Before entering the church, the close should be inspected; it is unusually large, and contains many buildings, old and new. The domestic buildings of the monastery have in great measure disappeared, but some of them, six hundred years old, are used for the grammar school.

If the exterior view from the west is somewhat disappointing, all feeling of disappointment vanishes as one enters the building: the long vista, the beautifully vaulted roof, the brilliantly lighted choir, contrasting with the more dimly lit nave, make up a glorious view that cannot fail to give rise to admiration. It is not from its associations or from the interest of its monuments that Norwich is worthy of praise, but simply on account of its architectural features; less known, perhaps, than many of the cathedral churches of England, from the fact that it does not lie on any of the main arteries of traffic, it is yet one that well repays a journey made for its sake alone.



*Photo.*

*Photochrom Co. Ltd.*

NORWICH, FROM THE SOUTH-EAST.

## NEIGHBOURING CHURCHES.

There are over forty churches in Norwich, mostly Perpendicular, among them St. Peter's, Mancroft. At YARMOUTH, 18 miles by G. E. R., is St. Nicholas, one of the largest parish churches in England. BURY ST. EDMUNDS, 42 miles from Norwich via Haughley. CAMBRIDGE, 28 miles from Bury.

## ST. ALBAN'S.

DEDICATION : ST. ALBAN. NEW FOUNDATION (VICTORIAN);  
FORMERLY THE CHURCH OF A BENEDICTINE ABBEY.

*Distance from Norwich, via Bury St. Edmunds, Cambridge, by G. E. R., and thence via Hitchin and Hatfield, G. N. R., about 115 miles ; from Cambridge, about 45 miles.*

*Architectural styles of principal parts :*

NORMAN. *Most of the nave, transepts, and tower.*

EARLY ENGLISH. *The western part of the nave.*

DECORATED. *The eastern part and the Lady Chapel.*

PERPENDICULAR. *The reredos and the triforium windows on the north side.*

THIS building is of the most heterogeneous nature and has suffered more than any other cathedral in the country from restoration : a great deal of the modern work is atrociously bad in taste, and to make room for it much interesting work was destroyed by Lord Grimthorpe.

The present church, built on the site of a yet earlier one, is due to Paul of Caen, who was appointed abbot in 1077. It was consecrated in 1115. In constructing it Roman tiles or bricks from the walls of the ancient Verulamium, which stood to the south-west of the present city, were used.

It has an enormous length (its nave is the longest to be found anywhere, 284 ft.) ; but the church is divided by screens and walls into four main portions : 1st, the western part of the nave used as a parish church ; 2nd, the choir ; 3rd, St. Alban's Chapel ; and 4th, the Lady Chapel ; hence the length is not so well seen inside as on the outside.

The main arcade of part of the nave, especially on the north



side, is very massive and plain, the arches and piers being of very early date. The greater part of the south arcade was rebuilt in the fourteenth century. It is covered by a wooden ceiling.

Some Saxon balusters in the triforium of the south transept should be noticed ; also the shrine of St. Alban, and, to the north of it, the "watching loft," and on the south the tomb of Humphrey, Duke of Gloucester. The reredos bears some resemblance to that of Winchester ; and its niches, like those at Winchester, have been filled with modern statues. The ritual



ST. ALBAN'S, FROM THE NORTH-EAST.

choir, it should be said, occupies the eastern end of the nave west of the crossing, the reredos standing to the east of the crossing. The west front of the cathedral is modern, and there is much new work in the transepts and other parts.

The diocese of Rochester was divided in 1877, and St. Alban's, then a parish church, became the cathedral church of the northern portion.

#### NEIGHBOURING CHURCHES.

St. Michael's once had a Saxon tower but it has been rebuilt ;

here may be seen the monument of Francis Bacon, Lord Verulam.

HATFIELD CHURCH, a few miles east by rail, is interesting from the tombs of the Cecil family.

Hatfield House, the seat of Lord Salisbury, is one of the finest Jacobean buildings in the country.

## LONDON.

DEDICATION : ST. PAUL. OLD FOUNDATION ; A CHURCH  
SERVED BY SECULAR CANONS.

*Distance from St. Albans 17 miles.*

*Style of architecture : RENAISSANCE.*

THE present cathedral of St. Paul differs from all those that have been already described and from all those that will be described in this Itinerary. It occupies the site of a church founded in 610 by Ethelbert ; this was destroyed by fire in 1087. After this a large Norman church was built, to which was added a new Early English choir in 1240, and a steeple ; this work was completed in 1313, and its dimensions exceeded those of any other church in England. It was 720 ft. long, and its spire 520 ft. high. The spire was struck by lightning and the roof set on fire in 1561, and the church remained in a dilapidated condition for many years ; before the restoration was complete the whole church perished in the Great Fire of London, 1666. The new church was built from Sir Christopher Wren's designs between 1675 and 1697, in the revived classical style. The original designs of Wren were much modified to suit the requirements of various parties in the church, and the building has suffered in consequence, as it is a kind of compromise between a Gothic cathedral in plan and a classical design such as St. Peter's at Rome. The exterior is not well seen, owing to the houses that come so close to it ; the best view is from the west, but a railway bridge spoils the view from a moderate distance. The dome, the great feature of the church, is very beautiful when seen from a distance, as from one of the bridges, rising

with its graceful curves far above the roofs and smoking chimneys of the houses.

When one enters the west door one cannot fail to be struck with the vastness of the space inclosed within its massive walls ; there is no screen to break the view towards the east, and, as one stands beneath the dome and looks up into its enormous hollow, the sense of overpowering height is felt as in no other church in England.



ST. PAUL'S: THE CHOIR AND NAVE, FROM THE EAST END.

There are many tombs and memorials of the illustrious dead to be found in St. Paul's. In the crypt lie Nelson and Wellington, Reynolds and Turner, as well as the architect himself, Sir Christopher Wren. Monuments of Nelson, Wellington, Gordon, and many other military heroes may be seen in the nave.

The decoration intended by Wren was never carried out ; but in recent years an elaborate reredos has been erected, the ceiling of the choir has been encrusted with mosaics, and attempts, which have been the objects of much adverse criticism, have been made to decorate the dome

## NEIGHBOURING CHURCHES.

London is not so rich in mediæval churches as it might have been; they would naturally have been found in the older and central part of the city; and here, in fact, many did stand, until they, like old St. Paul's, perished in the Great Fire. Some few, however, remain: among them St. Bartholomew's, Smithfield, Norman; the Temple Church, and St. Saviour's, Southwark, chiefly Early English.

But the chief architectural gem of what we now call London is the Abbey Church of St. Peter at WESTMINSTER (Benedictine), which is the most French in its plan and proportions of any large church in England, and is chiefly in the Early English and Decorated styles. Both in architecture and historical interest it has no rival.

WALTHAM ABBEY, 13 miles by G. E. R. from Liverpool Street, is well worth a visit.

## ROCHESTER.

DEDICATION: ST. ANDREW. NEW FOUNDATION; FORMERLY THE CHURCH OF A BENEDICTINE MONASTERY.

*Distance from London by the Chatham Railway 32 miles from Victoria or Ludgate Hill Station.*

*Architectural style of principal parts:*

NORMAN. *Most of the nave.*

EARLY ENGLISH. *The choir and transepts and the eastern bays of the nave.*

DECORATED. *The Lady Chapel.*

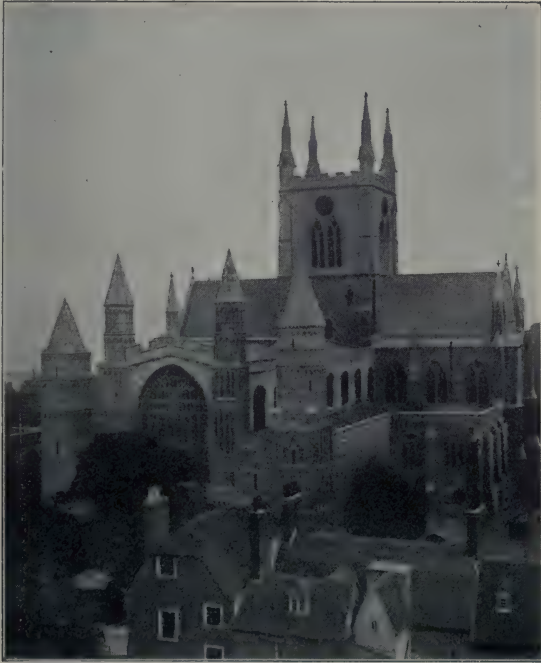
PERPENDICULAR. *The nave, clerestory, and the west windows.*

MODERN. *The tower.*

ROCHESTER Cathedral is close to the street, and somewhat below its level. Near it is the Norman keep of the old castle. Rochester Cathedral has played a very important part in the history of England, much more than would be suggested by the building itself, which is one of the smaller



cathedral churches, only about 300 ft. long. It has undergone fewer changes at the hands of restorers than most of our cathedrals. The present church dates from 1080, when Bishop Gundulf began it. But Rochester had been a see for nearly five hundred years before this. St. Justus became the first



*Photo.*

*F. G. M. Beaumont.*

ROCHESTER, FROM THE WEST.

bishop in 604, and was succeeded by Paulinus, the missionary who converted the northern part of England to Christianity. The earliest church was dedicated to St. Andrew ; it was served by secular canons, but Gundulf turned it into a Benedictine monastery in 1077, and then set to work to build a church for

his new monks. Neither the exterior nor the interior of this church is impressive.

The celebrated west door of the nave is very elaborately carved, and another door, that leading from the south-east transept to the chapter room, is worthy of attention; it led originally to the monks' dormitory. The chapter room is a modern erection without any pretension to architectural beauty.

The nave has a wooden ceiling; the choir is raised above the level of the nave, a stone screen separating the two parts.

The most interesting tomb is that of Gundulf, who had much to do with the political history of his time and was a great builder, and did not confine his architectural work to his cathedral, but also built several keeps, among them those of Mallington and the Tower of London.

The crypt is an unusually interesting one, but unfortunately it is much blocked up by the hydraulic apparatus used to blow the organ.

At MAIDSTONE, about 10 miles, and in its neighbourhood there are several interesting mediæval buildings, such as ALLINGTON CASTLE, LEEDS CASTLE, and WEST MALLING PRIORY CHURCH.

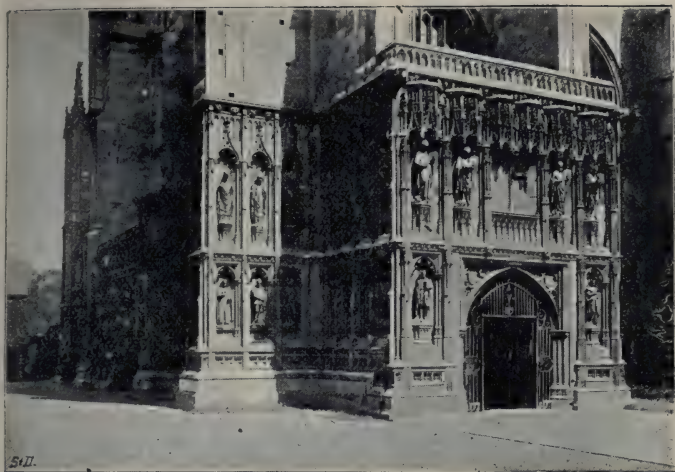


Photo.

Photochrom Co. Ltd.

THE SOUTH-WEST PORCH OF CANTERBURY CATHEDRAL.

(See also Frontispiece.)

## CANTERBURY.

DEDICATION: CHRIST CHURCH. NEW FOUNDATION; FORMERLY THE CHURCH OF A BENEDICTINE MONASTERY.

*Distance from Rochester by Chatham Railway 30 miles.*

*Architectural style of principal parts:*

NORMAN. *The crypt.*

TRANSITION. *The choir.*

DECORATED. *The lower part of chapter-house walls.*

PERPENDICULAR. *The nave, the upper part of the chapter-house, and the south-west tower.*

TUDOR. *Bell Harry tower.*

MODERN. *The north-west tower.*

**N**EAR the station is the keep of the Norman castle, now occupied by the gasworks. On the way to the cathedral the "Chequers Inn" should be noticed. Passing along a narrow passage lined on either side by ancient overhanging

houses, one reaches Christ Church gate, through which is the entrance to the precincts of the church. Here may be seen ruins and buildings that claim attention.

The see of Canterbury, the oldest in England, was founded in 597, and in the present building are fragments of nearly all the churches that have preceded it. The magnificent structure we see to-day was long in building, from 1070 to 1495 ; but during this time there was a long interval, in which little or nothing was done. Fire on more than one occasion partially destroyed the church. It is one of the longest, though in area by no means the largest, of English cathedral churches.

The nave is light and lofty ; but the chief interest centres in the choir and transepts, partly on account of the tombs, some beautiful in themselves, others noteworthy because of the illustrious dead who lie below, partly on account of the memorable historic events that have taken place in this part of the building. There is no lack of tombs in the church, but many of them are nameless.

A solid stone screen, some ten or more feet above the level of the nave, separates it from the choir ; another screen partly fills the space between the two western piers of the central tower. The chapel in the south-eastern corner of the north-west transept, called the "Martyrdom," is the scene of the murder of Becket ; a corresponding chapel on the south side, filled with tombs, is called the "Warriors' Chapel." The steps in the south choir aisle are deeply worn by the feet of hundreds of thousands of pilgrims, who for generations visited the shrine of Becket. The high altar is on a higher level than the floor of the choir, approached by two flights of steps in the presbytery, some twenty-five feet higher than the floor of the nave. In the south choir aisle is the tomb of Edward the Black Prince, covered by a canopy that was once richly painted, and above this, suspended on a beam between two pillars, are his helmet, shield, gauntlets, surcoat, and the scabbard of his sword ; the sword itself is said to have been taken by Cromwell, and ultimately lost, although it was heard of, too late to redeem it, in the early part of the nineteenth century, at a sale in Manchester. Just east of this tomb, in the next bay, is a somewhat similar tomb, that of Archbishop Courtenay, and beyond this a curious brick one, covered with broken plaster, concealing the coffin of a brother of Admiral Coligny, which was placed on the floor until opportunity offered



to return it to France ; this opportunity never having occurred, the coffin has remained here ever since. Across the building in the north aisle is the tomb of Henry IV. and his queen.

The space behind the altar, Trinity Chapel, was once occupied by the shrine of Thomas Becket ; but this shrine was completely demolished by Henry VIII., and even the body itself was scattered. Still further east the apsidal termination of the church, known as "Becket's Crown," contains a number of notable monuments ; probably the most interesting of these is that of Cardinal Pole. There is also shown here an ancient stone seat known as St. Augustine's chair, in which all the Archbishops of Canterbury have been enthroned. Beneath the choir is a very extensive crypt.

The north-west Norman tower was destroyed in 1834, as it did not match its fellow, and the present tower was then built in its place. The surroundings of this cathedral are in thorough keeping with the church, and are at once beautiful and imposing.

#### NEIGHBOURING CHURCHES.

Canterbury itself possesses many ecclesiastical buildings of interest, among them St. Augustine's Benedictine Monastery, and at a little distance from the city ST. MARTIN'S CHURCH, MINSTER in Thanet, about 19 miles, and CHARTHAM, the next station to Canterbury, may be visited, and at DOVER (15 miles) may be seen an old Saxon church in the castle grounds.



*Photo.*

*Photochrom Co. Ltd.*

CHICHESTER, FROM THE NORTH-EAST.

## CHICHESTER.

DEDICATION: THE HOLY TRINITY. OLD FOUNDATION;  
A CHURCH SERVED BY SECULAR CANONS.

*Distance from Canterbury about 100 miles: to Hastings by South Eastern and Chatham Railway, changing at Ashford, and from Hastings by L. B. and S. C. R. with a change of trains at Brighton.*

*Architectural styles of principal parts:*

NORMAN. *The nave and the base of the south-west tower.*

TRANSITION. *The choir and retrochoir.*

EARLY ENGLISH. *The south porch.*

DECORATED. *The upper part of the south-west tower, the side chapels of nave, part of the Lady Chapel, and many windows.*

PERPENDICULAR. *The spire, rebuilt in modern times (1866).*  
TUDOR. *The cloisters and the campanile.*

THE South Saxon kingdom was the last to embrace Christianity; the people of this district were converted by the great northern bishop, afterwards canonized as St. Wilfrid. He placed the bishopstool of the diocese at Selsea; Stigand transferred it to Chichester in 1082. His successor was Godfrey, and he was succeeded by Ralph, the builder of the Norman cathedral. The church suffered more than once from fire. This necessitated repairs and rebuilding, and led to additions. The money for these considerable building operations was obtained from pilgrims to the shrine of Richard, a thirteenth-century bishop who was canonized in 1261.

Of the church Mr. Bond ("English Cathedrals Illustrated") writes thus: "It is an epitome of English architectural history for five hundred years. Early Norman, late Norman, late Transitional, early Lancet, late Lancet, early Geometrical, late Geometrical, Curvilinear, Perpendicular and Tudor work all appear in the structure side by side. Nowhere, except perhaps at Hereford, can the whole sequence of the mediæval styles be read so well as at Chichester."

The building stands close to the street, from which its north side is separated by a high iron railing; the west, the south, and part of the east are surrounded by the ancient walls or are encroached on by buildings.

Chichester is one of the smallest of English cathedral churches, but it is unique in possessing lateral chapels on either side of the nave. These were built in the fourteenth century outside the walls of the aisles, and when they were finished, arches were cut in the aisle walls to give admission to them; hence the total breadth of the church was considerably increased.

The spire is a modern one. The original fifteenth-century spire fell in 1861: it had for some time shown signs of weakness, and though underpinning was resorted to, it was of no avail, and matters got worse and worse till on the 21st of February, after a storm in the preceding night, the workmen when they left for dinner were told not to return to work; about half past one the spire inclined a little towards the south-west, then seemed to right itself again, and then amid a great cloud of dust sank within the walls of the tower, doing absolutely no damage to the roof of the church.

## NEIGHBOURING CHURCHES.

Several of great interest are passed on the way from Brighton to Chichester, namely, OLD SHOREHAM and NEW SHOREHAM, 6 miles from Brighton, and SOMPTING, a few miles from Worthing. About 4 or 5 miles from Chichester by road to the north-east is BOXGROVE PRIORY CHURCH.

## WINCHESTER.

DEDICATION: THE HOLY AND INDIVISIBLE TRINITY. NEW FOUNDATION; FORMERLY THE CHURCH OF A BENEDICTINE MONASTERY.

*Distance from Chichester, by London, Brighton and South Coast line to Havant (change), thence by L. and S. W. R., by Eastleigh (change), 35 miles.*

*Architectural styles of principal parts:*

NORMAN. *The transepts, the tower, and the structure of the nave.*

TRANSITION. *The font.*

EARLY ENGLISH. *The retrochoir.*

DECORATED. *The stalls and the tabernacles in the retrochoir.*

PERPENDICULAR. *The visible surface of the nave and of the choir.*

THIS cathedral, though far from imposing at first sight, being badly placed, much hidden by trees, and very low in appearance owing to its being possessed only of a low central Norman tower, is nevertheless one of the most important in England. Winchester was once the capital of the country, and was connected with the history of all the Norman kings and many of their successors. At Winchester, so tradition has it, Cnut and Edward the Confessor were crowned.

It was in the seventh century that a Christian church was first built in Winchester, after the Christianity of the Romano-British people had been driven out by the Saxons. The clergy were originally secular; but these were expelled by



Dunstan, and a Benedictine monastery was established here. A new church was built in the tenth century, and dedicated to St. Swithun, St. Peter, and St. Paul. This Saxon church was succeeded by the present church, commenced by Walkelyn in 1079. It had an apse, as all Norman churches had, and was terminated westward by two towers. These stood at some little distance to the west of the present west front. Bishop Godfrey De Lucy built a new Lady Chapel, and widened the



*Photo.*

*S. B. Bolas and Co.*

THE SOUTHERN SIDE OF WINCHESTER CATHEDRAL.

(From Deanery Garden.)

choir; his south wall, though it still stands, had faulty foundations and is much out of the vertical. The transformation of the nave was begun by William of Edington, and carried out by William of Wykeham.

In area the church stands third, in length first, of the English cathedral churches, and formerly it extended still further to the west. Of the exterior features the two most striking are the west window, not indeed on account of its beauty, for it is picked out by Ruskin as showing nearly all vices a window can be possessed

of, and the beautiful Norman tower rebuilt after its predecessor fell in 1107, a few years after the desecration of the church by the burial of the Red King within its walls. The interior is noteworthy. Some consider that it is the most beautiful nave in England; others regret that William of Edington and William of Wykeham ever conceived the idea of overlaying the Norman piers with a veneer of Perpendicular work, and of destroying the Norman triforium to give greater height to the arches of the nave arcading. To this period is due the vaulted roof of the nave, and to Bishop Fox the wooden roof of the choir. He also finished the reredos, and built the screens separating the presbytery from the aisles; on these he placed the coffers containing the bones of ancient worthies, bishops and saints and early kings of Wessex. About the same time the Lady Chapel was extended eastward.

The font of black stone stands on the north side of the nave, and is richly carved with representations of events in the life of St. Nicholas of Myra. The aisles of the choir and the retrochoir are noteworthy for the numerous chantries they contain. Of men famous in history, many have found a last resting-place within the walls of Winchester: Cynegils, Cenwalh, Egbert, Ethelwulf, Edward the elder and Edred, Cnut and his son Harthacnut, Emma, the mother of the Confessor, William II. and his brother Richard, and the great Earl Godwine; of ecclesiastics, Swithun, Stigand, Walkelyn, Henry de Blois, founder of the Hospital of St. Cross, and Peter des Roches; to these we may add the monuments of Cardinals Beaufort and Fox.

Historical events, too numerous to mention, have occurred here—coronations, royal baptisms and marriages.

The view of the cathedral from the Deanery Garden is most beautiful.

#### NEIGHBOURING CHURCHES.

The Hospital of ST. CROSS, about  $1\frac{1}{4}$  mile to the west of the city. ROMSEY ABBEY is on the way to Salisbury.



*Photo.*

*Photochrom Co. Ltd.*

SALISBURY, FROM THE NORTH-EAST.

## SALISBURY.

DEDICATION: ST. MARY. OLD FOUNDATION; A CHURCH  
SERVED BY SECULAR CANONS.

*Distance from Winchester by L. and S. W. R., via Eastleigh  
and Romsey, 27 miles.*

*Architectural style:*

EARLY ENGLISH. *The whole, save some minor chapels and  
screens.*

THE cathedral is unique in being so homogeneous in style. The bishopstool was removed from Old Sarum to the present site in the early part of the thirteenth century, and the whole church, with the exception of the upper stage of the tower and the spire, which were added in the middle of the fourteenth century, was built between 1220 and 1259. The

area differs but little from that of Canterbury, but the length is less ; the spire, however, is the loftiest in England. Besides the ordinary transepts at the crossing, this church possesses another pair of smaller transepts, projecting to the north and south from the choir.

The finest exterior view is from the north-east corner of the close, whence the beautiful pyramidal arrangement of the pile is seen to its best effect, the transepts breaking the long line of roof. The east end should be compared with that of York : here we have a low-roofed Lady Chapel projecting beyond the retrochoir, at York a lofty gabled wall the full length of the choir, at the extreme east. The west front is the one bad feature in the church ; hence the views in which it is prominent are the least pleasing. There is a noble north porch. The extreme plainness of the building, both within and without, cannot fail to strike the visitor's eye. Here we have, for instance, plain moulded capitals, and none of that profusion of grotesque and other carving met with in late Norman work, nor even the carved foliage seen in some Early English churches. There seemed in the thirteenth century to be a kind of rebellion against the profuse decoration so conspicuous in the earlier styles, due possibly to the Cistercian reforms, and nowhere is the change so fully seen as at Salisbury. The vaulting is simple and beautiful, though the vaulting shafts do not rise from the ground but rest on corbels, and the string-course below the somewhat sprawling arches of the clerestory form a marked horizontal line decreasing the apparent height of the building.

This church suffered severely from restoration about a hundred years ago at the hands of Wyatt, who seems to have been actuated by a desire to drill, as it were, the monuments, and see them all placed neatly in order. Another restoration in the third quarter of the nineteenth century has put some of the monuments back in their old position. These two restorations have given the church an undoubtedly new and cold and trim appearance.

Of monuments, that of Bishop Giles de Bridport is by far the finest ; it was in his episcopate that the church was completed. His tomb is at the west end of the south choir aisle. The tomb of William Longespée, Earl of Salisbury, son of Henry II. and Fair Rosamond, stands under the easternmost bay on the south side of the nave, and is worthy of notice.



The cloister, in the Early Decorated style, is very beautiful, and so is the chapter-house, though its interior has a painfully new look. The close is one of the finest in England ; in it are tall elms, but they sink into insignificance beside the spire. The two gateways to the close on the north side are worthy of notice, and the Bishop's Garden on the south side of the church is extremely beautiful.

#### NEIGHBOURING CHURCHES.

WIMBORNE MINSTER is about 30 miles to the south-west ; this may be taken on the way to Exeter, as another line runs from Wimborne to Templecombe, where it rejoins the main line to the west ; or a detour may be made to Bournemouth, from where CHRISTCHURCH PRIORY may easily be visited.

SHERBORNE ABBEY is on the main line to Exeter, distance 34 miles from Salisbury. This may be seen after leaving Templecombe, if the detour to Wimborne is made.



Photo.

Photochrom Co. Ltd.

EXETER, FROM THE EAST.

## EXETER.

DEDICATION : ST. PETER. OLD FOUNDATION ; A CHURCH  
SERVED BY SECULAR CANONS.

*Distance from Salisbury by L. and S. W. R. 88 miles, without change.*

*Architectural styles of principal parts :*

NORMAN. *The two towers.*

EARLY ENGLISH. *The south-east doorway, the lower part of the chapter-house, the Lady Chapel and the misereres.*

DECORATED. *The greater part of the building, the vaulting, and most of the windows.*

PERPENDICULAR. *The sculptured screen of the western façade, the east window, and the upper part of the chapter-house.*

AS the last cathedral church we visited, namely Salisbury, may be taken as the most complete example of Early English work, so Exeter in its present state is the best specimen of the Decorated style that is to be met with in England. For though, unlike Salisbury, it was not built afresh from the ground, yet under Bishops Quivil, Bitton, Stapleton, and Grandisson, between the years 1280 and 1369, the fabric was so entirely re-

modelled that it may be regarded as practically a new building ; and since the work of remodelling began about the time that the early English style was passing into the Decorated, and was completed before the time when the Perpendicular had superseded the Decorated, it naturally is characterized by the features of that style which flourished during the first half of the fourteenth century. Much, indeed, of the work found at Exeter is the very finest that the fourteenth century produced.

In many of its features it is unique. Nowhere else in England, save in the neighbouring Devonshire church of Ottery, are the towers placed as here on either side of the building, so that their lower parts form the transepts. The absence of central and western towers gives the building a distinct character. The richly carved screen before the original western façade, the massive buttresses, the numerous pinnacles and flying buttresses, and the well-cared-for grounds surrounding the building make a charming and impressive picture. The oldest portions of the present building are the lower stages of the transeptal towers ; these date from the early part of the twelfth century. The rest of the existing building was erected between 1280 and 1394, when the west front was completed. It is not one of the larger cathedrals ; its area is not half of that of York. The total length is 387 ft., the width across the transepts 140 ft. the width of nave and aisles 76 ft., of the nave alone 40 ft. ; the height from the floor to the ridge of the vaulting only 68 ft. The ratio of height of the nave to its width is extremely small, only 1.7 : 1. Hence this building is characterized by great solidity, and all is in keeping: the vaulting ribs are strong, the piers consist of massive clustered shafts, the window tracery itself is thick and strong. But to counteract the heaviness that all this strong work would give to the building, the architect widened his windows so that the walls became, as it were, transparent : and he took care to vary the details of the tracery, so that one may go from end to end, if one looks at one side only, without finding the tracery repeated ; but every window on one side has its exact counterpart on the other. The unbroken ridge line of the vaulting, extending from west to east, gives an appearance of greater length to the building than it actually possesses. And no other English church presents such a beautiful vista.

Besides the magnificent vaulting and the beautiful colouring

of the blue-gray marble shafts, the yellow sandstone arches, and the white Caen stone above, and the exquisite carving of foliage on boss and corbel, there are many features worthy of attention. Among these may be mentioned the rood screen, on which the organ stands, the stone sedilia and the bishop's lofty throne of carved wood, the chapels at the ends of the choir aisles, and the minstrels' gallery in the north side of its nave, which derives its name from the carving in front of it representing angels playing on various musical instruments. To these, perhaps, may be added the clock in the north transept, showing the age of the moon as well as the time of day ; this was erected in the fifteenth century by Bishop Courtenay ; the upper dial showing the minutes was added in 1760. There are numerous mediæval monuments worthy of notice, as well as some modern ones which force themselves upon the eye from the fact that they are so out of keeping with the building.

St. Peter's cathedral church at Exeter is one that all students of architecture should visit ; and even the tourist whose knowledge of architecture is limited cannot fail to be impressed by its beauty, while the city itself is very ancient and fascinating, and of more than usual interest.

#### NEIGHBOURING CHURCHES.

OTTERY ST. MARY. Distance from Exeter 15 miles, changing at Sidmouth Junction. This may be conveniently taken on the way from Salisbury to Exeter. It is a fine collegiate church (chiefly fourteenth century) with transeptal towers as at Exeter.

CREDITON. Seven miles by L. and S. W. R. on the way to Plymouth. See next chapter.





*Photo.*

TRURO, FROM THE NORTH.

*Argall, Truro.*

## TRURO.

### NEW FOUNDATION (VICTORIAN).

*Distance from Exeter by G. W. R. 106 miles, without change.*

IF the visitor cares to travel some 200 miles to see a nineteenth-century cathedral, he will pass through some delightful scenery. There is a choice of two routes from Exeter to Plymouth, one by G. W. R. along the South Devon Coast, the other by L. and S. W. R. skirting the northern side of Dartmoor; it would be well to go one way and return the other. From Plymouth there is but one route, the G. W. R.

The new cathedral designed by Mr. Pearson is in the Early English style, and some of the walls of the old Church of St. Mary are incorporated in the south choir aisle in the new work. If the full design is ever carried out, the church will have three spires, one over the crossing and two at the west end, in the manner of Lichfield. There will also be a chapter-house.

The church of course has no historical interest, and it is being built under conditions entirely unlike those that existed when

the mediæval churches were erected ; and though it may, when completed, equal some of the older buildings in general effect and proportion, it cannot be expected to have the same life and individuality in its details. Some monuments from the old church are placed in conspicuous positions in the new building, noticeably the fine Renaissance tomb of an ancestor and ancestress of Lord Robartes.

## WELLS.

DEDICATION : ST. ANDREW. OLD FOUNDATION ; CHURCH  
SERVED BY SECULAR CANONS.

*Distance from Truro by G. W. R. and Somerset and Dorset Joint Railway, via Highbridge, 174 miles. Distance from Exeter 68 miles, changing at Highbridge and Glastonbury.*

*Architectural styles of principal parts :*

LATE TRANSITIONAL. *The nave, transepts, and western bays of the choir.*

EARLY ENGLISH. *The west front.*

DECORATED. *The chapter-house, the Lady Chapel, the eastern part of the choir, and the central tower.*

PERPENDICULAR. *The western towers and the cloister.*

WELLS is an ideal cathedral city. "The traveller," says E. A. Freeman, "who comes down the hill from Shepton-Mallet looks down on a group of buildings without a rival either in our own island or beyond the seas." Church, palace, deanery, school, Vicar's Close, gateways, houses for arch-deacon, precentor, organist and architect, are all to be found in this group.

The situation is most beautiful ; in the Bishop's Garden is the abundant spring which gives the place its name ; the palace itself is surrounded by a moat and is entered by what once was a drawbridge. From the Bishop's Garden the best external view of the finest east end in England may be had.

Winchester was originally the site of the bishopstool for the kingdom of the West Saxons ; from this large diocese, however,



*Photo.*

WELLS, FROM ST. ANDREW'S SPRING.

*Dawkes and Partridge.*

Sherborne was split off, and then again in 909 a further division was made, and the Sumorsætas had their own bishop, in whose diocese were built two cathedral churches, that of St. Andrew's at Wells, served by secular canons, and the Benedictine church at Bath. At one time Glastonbury was associated with Wells in the bishop's title.

There is no remaining part of any earlier church than the existing one, which was designed and commenced by Bishop Fitz-Jocelin, otherwise called Reginald de Bohun, who died in 1191. It was dedicated in 1239. It was begun as usual from the east and was extended westward; and of this early church, the style, which is sometimes said to be Early English, is rather Transitional, still retaining traces of Norman feeling, and differs considerably from the Early English at Salisbury. Instead of the plain circular abacus at Salisbury, we have capitals richly carved with foliage and figures. The greater part of this church remains; the part east of the crossing was extended in the fourteenth century, the octagonal Lady Chapel was first built some little distance to the east of the then existing choir, and when it was finished the east end of the choir was removed, and new walls built to join it to the Lady Chapel. When the central tower was raised it was found that the foundations began to give way beneath the extra weight, and the curious and unique arches supporting it were inserted; arches were introduced beneath three sides of the tower, and on these inverted arches were placed; the eastern side was strengthened by a solid screen.

The triforium differs from that of any other church in the country, consisting as it does of a series of openings set close to each other without capitals and undivided by vaulting shafts, which do not descend below the sill of the clerestory windows.

The chapter-house, which is reached by a splendid staircase from the north transept, is extremely beautiful; possibly the most beautiful Gothic in England is to be found here. Its lower story is the crypt or undercroft. From a vestibule at the head of the staircase to the chapter-house runs a covered bridge spanning the road, on the north side of which is situated the Vicar's Close, which deserves close inspection.

The west front of Wells contains the best Gothic statuary work in England; and, despite the faults of its composition, the façade is a striking object. Here, perhaps more than elsewhere,



is the smallness of the west doors felt, one of the points in which English cathedrals differ so much from those of France.

#### NEIGHBOURING CHURCHES.

St. Cuthbert's, passed on the way from the station, has one of the finest Perpendicular towers in England.

GLASTONBURY ABBEY, 5 miles by rail. Here are ruins of a Benedictine monastery and the stone-built abbot's kitchen. St. John the Baptist's, Glastonbury, not far from the abbey, and the "Pilgrim's Inn," now the "George," should be inspected. Glastonbury should be visited on the way to Wells, as it is best to travel by the Cheddar line to Bristol.

On this line we pass Cheddar Church and Cross,  $7\frac{1}{2}$  miles from Wells, and Yatton Church, 10 miles further, both worth a visit; so is Wrington, about 4 miles by road from Yatton.

Shepton-Mallet,  $5\frac{1}{2}$  miles from Wells, is the prototype of many of the Somerset Perpendicular churches.



*Photo.*

*S. B. Bolas and Co.*

BRISTOL INTERIOR, LOOKING EAST.

## BRISTOL.

DEDICATION: THE HOLY TRINITY. NEW FOUNDATION (HENRY VIII.); FORMERLY A CHURCH SERVED BY AUGUSTINIAN CANONS.

*Distance from Wells by G. W. R., via Yatton, 29 miles, change at Yatton.*

*Architectural styles of principal parts:*

NORMAN. *Some fragments in the choir and transepts.*

TRANSITIONAL. *The chapter-house and the gate-house.*

EARLY ENGLISH. *The Lady Chapel to the north of the choir.*

DECORATED. *The choir.*

PERPENDICULAR. *The central tower.*

MODERN. *The greater part of the nave and the western towers.*

REGULAR canons of the Augustinian Order settled at Bristol in 1142, and built themselves a church. Of the original church there are but few traces left, as for one

reason or another first one part then another of the Norman church was removed; the last to go was the Norman nave, removed as unsafe in 1542.

Bristol was made into a diocese by Henry VIII. after the dissolution of the monasteries; but in 1836 it was linked to Gloucester under the same bishop. In 1898, however, the combined diocese was again divided, and there is now a diocese of Gloucester, and another of Bristol, with a separate bishop for each.

This cathedral differs in many respects from all those hitherto described. It has neither clerestory nor triforium; the aisles are of the same height as the nave. There is a curious and, according to Bond, unnecessary system of internal buttressing under the vaulting of the aisles, unnecessary because the thrust of the central roof is resisted by the counter-thrust of the side roofs. Street, who from 1866 to 1874 continued the nave westward, imitated this feature in his work. The windows of the aisles are large, and are strengthened by transoms, a very early instance of their use in church windows. The central tower, though rebuilt in the fifteenth century, in size and proportion has the appearance of a Norman tower. The western towers were built in 1887 and 1888. The chapter-house and the entrance, known as St. Augustine's gateway, to the west of the church, should not be overlooked.

#### NEIGHBOURING CHURCHES.

In Bristol, between the cathedral and the G. W. R. station, is St. Mary, Redcliffe, one of the largest and finest parish churches in England.

BATH ABBEY is 12 miles to the east by G. W. R.

MALMESBURY ABBEY, a fine Transitional church, is 25 miles from Bath, on a short branch line from Dauntsey.

It is difficult to decide where it is best to fit in Oxford, should it be desired to visit all the English cathedrals; if, however, a visit is paid to Bath and Malmesbury, it will be most convenient to take Oxford next, and then to visit Gloucester and the remaining western churches.

It may be more convenient to some to visit Oxford from London, in which case an express can be taken from Bristol to Gloucester, distance 37 miles.

## OXFORD.

DEDICATION: FORMERLY ST. FRIDESWIDE, NOW THE CHURCH OF CHRIST. NEW FOUNDATION (HENRY VIII.); FORMERLY A CHURCH SERVED BY AUGUSTINIAN CANONS.

*Distance by G. W. R. from Bristol, via Bath and Didcot, changing at Didcot, 75 miles.*

*Architectural styles of principal parts:*

NORMAN. *The doorway of the chapter-house, the nave, and choir.*

EARLY ENGLISH. *The upper stages of the tower and spire, the chapter-house, the Lady Chapel.*

DECORATED. *The eastern chapel of the south transept.*

PERPENDICULAR. *The vaulting of choir.*

MODERN. *The east end.*

THE cathedral at Oxford is the smallest of all, a considerable part of the nave having been destroyed by Wolsey when he was building his college, now known as Christ Church.

The first church was built here in the eighth century, and was at first associated with a nunnery. The nuns were succeeded by secular canons; these by monks; and these in their turn by regular canons of the Augustinian Order. The early church had been rebuilt in 1004, and probably this sufficed for the Augustinian Canons for a time; but in 1158 they began a new church, which was finished by 1180.

Some traces of an early church have recently been discovered, namely, the foundations of three apses and three arches in the east walls of the north choir-aisle and the Lady Chapel.

Entrance to the cathedral is obtained by an inconspicuous door at the west from the college quadrangle, or from the south through the cloister. The remains of the nave form little more than a kind of ante-chapel, which is separated from the choir by a screen on which the organ stands. The nave is roofed with timber; the choir has a stone vault. The roof is very low, but to gain height a very peculiar device has been



resorted to: the arches of the main arcade run up to the clerestory, and the triforium gallery, if so it can be called, is placed beneath the arches; the arches which support it are corbelled into the piers in a somewhat clumsy fashion.



CHRIST CHURCH, OXFORD, FROM THE CANON'S GARDEN, 1857.

#### NEIGHBOURING CHURCHES.

There is much in Oxford to see besides the cathedral church. The chapel of Merton, the tower of Magdalen College, the Saxon tower of St. Michael's, and the University Church of St. Mary, are the most interesting ecclesiastical buildings in the city.

IFFLEY CHURCH, some 2 or 3 miles down the river, is a fine specimen of late Norman work. DORCHESTER ABBEY is near Abingdon, which is 8 miles by G. W. R., changing at Radley. ABINGDON CHURCH is worth a visit.

## GLOUCESTER.

DEDICATION : ST. PETER. NEW FOUNDATION (HENRY VIII.) ;  
FORMERLY A BENEDICTINE ABBEY.

*Distance from Oxford by G. W. R., via Chipping Norton Junction (change) and Cheltenham (change), about 50 miles. Distance from Bristol by Midland Railway (without change) 37 miles.*

*Architectural styles of the principal parts :*

NORMAN. *The crypt and most of the church, though overlaid by more recent work in places.*

EARLY ENGLISH. *The vault of the nave.*

DECORATED. *The wall and windows and vault of south nave aisle.*

PERPENDICULAR. *The clerestory of the choir, the visible surface of the choir, many windows, the cloister, tower and Lady Chapel, and the west front.*

GLOUCESTER Cathedral stands near the cross or place where the two main streets, running respectively east and west, north and south, cross each other. It is approached from a narrow entry in West Street. A nunnery was founded here in 681 ; the nuns were succeeded by a college of secular priests, whose place, through the influence of Dunstan, was afterwards taken by Benedictine monks. At the dissolution in 1541 secular canons were again appointed and the church was raised to cathedral rank. The first thing that will strike anyone who gets a general view of the church is that the choir and south transept are much higher than the nave. The tower is a noteworthy feature of the church, and the cloister, which here is placed on the north side of the nave, an unusual place, is of singular beauty ; the alleys are vaulted with fan tracery, and glazed, probably for the sake of warmth, since they were not, as in most churches where they exist, situated on the sunny side. They are provided with a lavatory and cells for study (called carrels).

The architectural history of Gloucester is a curious and interesting one. The church was built during the Norman period, first the eastern part and later on the nave, and most of the original building remains standing to this day. In the choir, as may be seen by going into the aisles, the piers are low and the



*Photo.*

*Photochrom Co. Ltd.*

GLOUCESTER, FROM THE NORTH-WEST CORNER OF THE CLOISTER.

triforium is well developed ; in the nave the piers are of unusual height, and the triforium is insignificant. Nowhere else, save in the sister church at Tewkesbury, are these lofty cylindrical pillars found, though probably they existed in Pershore Abbey when it was complete.

The choir is evidently of somewhat earlier date than the nave.

When Abbot Thokey bravely consented to give a final resting-place to the body of the murdered king, Edward II., after a place of burial had been refused at Bristol, at Kingwood and at Malmesbury, he little thought what far-reaching effects this act would have. For the tomb soon became a shrine to which pilgrims resorted, miracles were worked at it, and money poured in in such abundance that the whole church might have been rebuilt; but this would have been inconvenient, as the pilgrims were so numerous, and might have checked the flow of gifts, so it was resolved simply to beautify the church. A beginning was made with the choir. To get more light the clerestory was raised, and the enormous east window inserted; the walls of the transept and of the choir were overlaid with a veil or network of stone, and the choir was roofed with a stone vault. The veiling of the walls was most conveniently done in straight lines, vertical and horizontal; the large window needed strong supports for the glass, and these also took the form of straight lines up through the head of the window. Thus the Perpendicular style had at its birth at Gloucester twenty years at least before it was adopted by William of Edington in Edington Church and afterwards in Winchester Cathedral, and then spread far and wide throughout the kingdom.

There are many monuments of interest in the eastern part of the church, chief among them those of Osric, Robert of Normandy, and Edward II., all to be seen from the north choir aisle.

The Lady Chapel, which has recently been restored, stands to the east of the presbytery, and is joined to the church in such a way as not to block up the east window. It has a transept of its own. Under the choir is a large and interesting early Norman crypt.

#### NEIGHBOURING CHURCHES.

There are several in the city worth looking at, among them St. Mary de Lode and St. Nicholas, with its sanctuary knocker. TEWKESBURY ABBEY, which shows us what Gloucester was like before the alterations and which possesses a perfect chevet, so common abroad, so unusual in England, is 15 miles from Gloucester by Midland Railway, changing at Aschurch. About 3 miles from Tewkesbury are DEERHURST CHURCH and Deer-



hurst Chapel, both Saxon. MALVERN PRIORY CHURCH is 10 miles beyond Tewkesbury.

These churches may be taken on the way to Hereford, as the G. W. R. runs through Malvern to Hereford, 17 miles. They may also be taken on the way from Hereford to Worcester, if the tourist prefers to go direct to Hereford from Gloucester. Tewkesbury can sometimes be reached by a river steamer from Gloucester.



Photo.

Photochrom Co. Ltd.

HEREFORD, FROM THE WEST.

## HEREFORD.

DEDICATION : ST. MARY AND ST. ETHELBERT. OLD FOUNDATION : A CHURCH SERVED BY SECULAR CANONS.

*Distance from Gloucester by G. W. R. 30 miles, without change.*

*Architectural styles of principal parts :*

NORMAN. *The nave and choir.*

EARLY ENGLISH. *The Lady Chapel (upper parts).*

DECORATED. *The clerestory of the choir, the vault of the choir, the north transept, the north porch, and the central tower.*

PERPENDICULAR. *Some windows.*

MODERN. *The west end, the triforium and clerestory of the nave, the east end of the Lady Chapel, and the choir screen.*

HEREFORD Cathedral Church, though small, is remarkably beautiful, and full of architectural interest. Hereford is one of the oldest of English sees, dating from the seventh century. The earliest church may have been of wood. A church

of stone was begun about 830 in honour of St. Ethelbert, the East Anglian king who had been murdered by Offa near Hereford, 792, and at whose shrine miracles were wrought.

In Edward the Confessor's time the church was rebuilt, but was soon plundered and burnt by the Irish and Welsh. Robert de Losinga, who was consecrated in 1079, began the present church, which was finished by the middle of the twelfth century. Towards the end of the eleventh century the eastern transepts were begun. The north transept was built by Bishops Aquablanca and Swinfield; the latter also added a north porch, and rebuilt the aisles of the nave and choir and the north-east transept. The outer part of the north porch was the latest mediæval addition to the church. On Easter Monday, 1786, the west end fell, carrying away a tower and part of the nave. Wyatt was employed to repair the church; he pulled down the westernmost bay, all the triforium and clerestory of the nave, and rebuilt them.

Sir Gilbert Scott has, in more recent times, restored the church, which now has a very smart appearance.

There are many tombs and monuments. The oldest of the episcopal monuments is that of Peter de Aquablanca, who died in 1268. A fourteenth-century effigy of King Ethelbert may be seen on the south side of the altar. The curious Mappa Mundi (late thirteenth century) may be seen on the wall of the south aisle.

The chained library is worth notice.

The profusion of ball-flower ornament (fourteenth century) may be noted in this district (Gloucestershire and Herefordshire).

#### NEIGHBOURING CHURCHES.

LEOMINSTER is about 10 miles north by G. W. R., from whence a railway runs to Worcester, 27 miles. LUDLOW is about 10 miles north of Leominster.

## WORCESTER.

DEDICATION : THE BLESSED VIRGIN, ST. PETER, AND THE HOLY CONFESSORS OSWALD AND WULFSTAN. NEW FOUNDATION ; FORMERLY THE CHURCH OF A BENEDICTINE MONASTERY.

*Distance from Hereford by G. W. R., without change, 28 miles.*

*Architectural styles of principal parts :*

NORMAN. *The crypt, slype, undercroft of the refectory, and the chapter-house.*

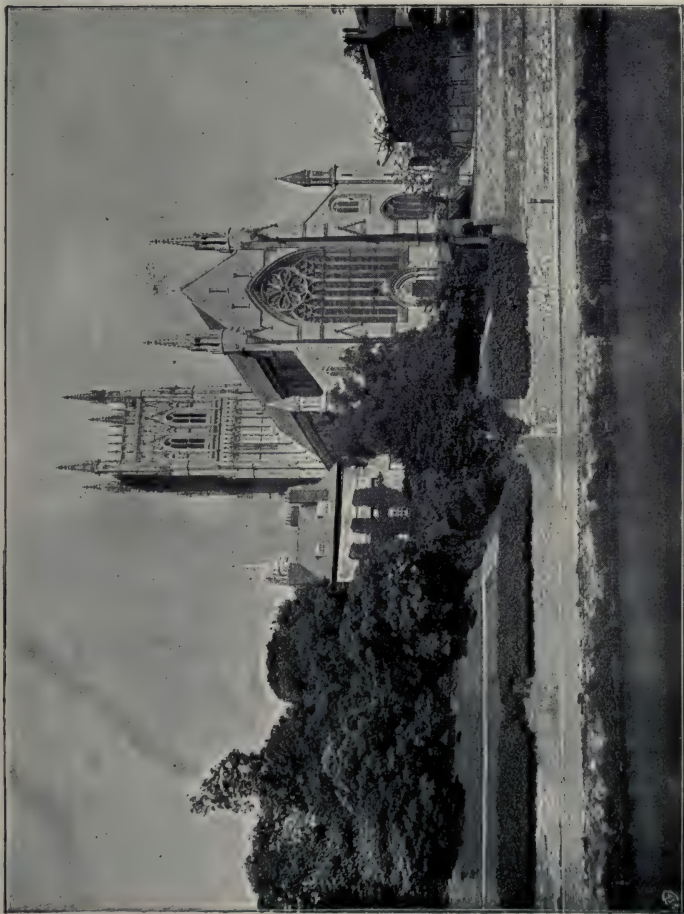
EARLY ENGLISH. *The eastern arm.*

DECORATED. *Part of the north side of the nave.*

PERPENDICULAR. *Part of the north side and the south side of the nave and the tower.*

WORCESTER is rather small for a cathedral church, and it has been so completely restored within and without that it has the appearance of a modern building, and all is very bright and new-looking. The church was once served by secular canons. Dunstan, however, the great opponent of the secular clergy, was Bishop of Worcester from 957 to 961, and owing to his influence a Benedictine monastery was established here by St. Oswald, his successor. Oswald rebuilt the church in Saxon style ; of this building nothing is left, for Wulfstan, who became bishop in 1062, though reluctantly, pulled it down to make room for a finer church. He began his building in 1084, and in 1088 it was ready for the monks, by which we may understand that the choir was free for service. Miracles began to be worked at Bishop Wulfstan's tomb about a hundred years after his death, and he was canonized ; pilgrims flocked to his shrine, and money came in abundantly until rival shrines arose in the neighbourhood, that of Cantelupe at Hereford and Edward II. at Gloucester, and diverted some of the





*Photo.*

WORCESTER, FROM THE NORTH-WEST.

*Photochrom Co. Ltd.*

revenues. While the money came in plentifully building operations went on apace, but became slacker as the receipts fell off ; hence the south side of the nave is inferior to the north.

Worcester can boast of two royal tombs, that of King John in the choir, whose full-length effigy on it is among the earliest examples of such monuments, and that of Arthur, the eldest son of Henry VII., owing to whose early death the crown and also his widow passed to his brother. The deaths of few princes have been fraught with such important results to their country and their Church as that of Arthur.

The chapter-house is the earliest built in a circular form ; at first they were rectangular, but afterwards they were generally circular or polygonal.

There is an early crypt, which should be seen if possible.

#### NEIGHBOURING CHURCHES.

PERSHORE ABBEY, by G. W. R., is distant about 8 miles, and at EVESHAM there are two interesting churches and the remains of the abbey. Evesham is about 6 miles from Pershore. The route may then be continued by STRATFORD-ON-AVON and a visit paid to Warwick, and thence the traveller may proceed to Birmingham on the way to Lichfield.



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LICHFIELD, FROM MINSTER POOL.

## LICHFIELD.

DEDICATION : ST. CHAD AND ST. MARY. OLD FOUNDATION ;  
FORMERLY A CHURCH SERVED BY SECULAR CANONS.

*Distance from Worcester by Midland Railway to Birmingham about 30 miles ; thence by L. and N. W. R. 16 miles further. About 46 miles in all.*

*Architectural styles of principal parts :*

EARLY ENGLISH. *The transepts, the chapter-house, the nave, and part of the west front.*

DECORATED. *The Lady Chapel, the choir, and the western spires.*

SEVENTEENTH CENTURY. *The central spire.*

THE design, proportions, site and material of Lichfield are singularly beautiful. The most charming general view is from the south-west, whence the three tall spires are seen rising over the "cathedral pool" and the trees that clothe its northern side.

Lichfield is an ancient Mercian see ; once, indeed, for a short time in Offa's day, it had an archbishop, for Offa, the conqueror of Kent, would not own allegiance to a Kentish archbishop, and persuaded the Pope to let him have an archbishop of his own. No trace of any Saxon or even Norman church remains, for the canons of Lichfield, when they resolved to improve their church, decided to make a clean sweep of earlier work. So in the early part of the thirteenth century they began with the choir, building its walls outside the Norman choir, and removing this when the new choir was finished. Then they worked westward, and when they had finished the nave returned to the east, building the Lady Chapel in Early Decorated style. Next they joined it to the existing east end by lengthening the presbytery. Then they pulled down all the Early English choir and built another in its place, and finally completed the church with the western spires.

This cathedral suffered much in the Civil Wars ; the central spire was destroyed, and afterwards rebuilt by Wren.

In the eighteenth century Wyatt came and did mischief ; other restorers followed in his wake and did more, and the latest restorers have left the church looking like a fine nineteenth-century building.

With the exception of the chapter-house, there are no buildings attached to the church, and there is free space all round it. The monuments in the interior are few in number ; Chantry's " Sleeping Children " is the one that attracts most notice. The beautiful rosy colour of the stone of which the church is built gives it an extra charm. The St. Chad to whom, in conjunction with St. Mary, it is dedicated, was an early bishop of the diocese.



## CHESTER.

DEDICATION : CHRIST AND THE BLESSED VIRGIN. NEW FOUNDATION (HENRY VIII.) ; FORMERLY A BENEDICTINE ABBEY.

*Distance from Lichfield by L. and N. W. R. 63 miles.*

*Architectural styles of the principal parts :*

NORMAN. *The north transept, the north-west tower and north wall of nave, the south wall of cloister, the undercroft, and the Bishop's Chapel.*

EARLY ENGLISH. *The rectangular chapter-house, and its vestibule, the Lady Chapel, and the eastern bays of the choir.*

DECORATED. *The western bays of the choir, the south transept, and the south side of the nave.*

PERPENDICULAR. *The completion of the south transept, the central tower, the south porch, the west front, and the commencement of a south-west tower, the eastern, northern, and western sides of the cloister.*

CHESTER is one of the most fascinating cities in England, with its old half-timber houses, perfect walls, and ancient castle. A visitor entering it in the early morning, before modern omnibuses are to be seen in the streets, feels as though he had been transported into a mediæval town.

On account of its situation near the Welsh border, the early history of Chester was a tumultuous one, burned as the city was, in whole or in part, more than once, and otherwise damaged on many occasions.

The church was originally served by secular canons ; but in the eleventh century it became a Benedictine abbey, and was raised to cathedral rank by Henry VIII. after the dissolution of the monasteries.

It is built of a soft red sandstone, the surface of which

weathers rapidly, and this has led to much restoration; the exterior is, in fact, almost entirely nineteenth-century work, and is not a large one.

The west front does not impress one who has just come from



*Photo.*

*Photochrom Co. Ltd.*

CHESTER: THE CHOIR SCREEN AND ORGAN.

Lichfield; one misses the western towers and spires. The church, moreover, is somewhat below the level of the street, and is hemmed in by buildings on the north side. The best general view is from the city wall on the south-east.

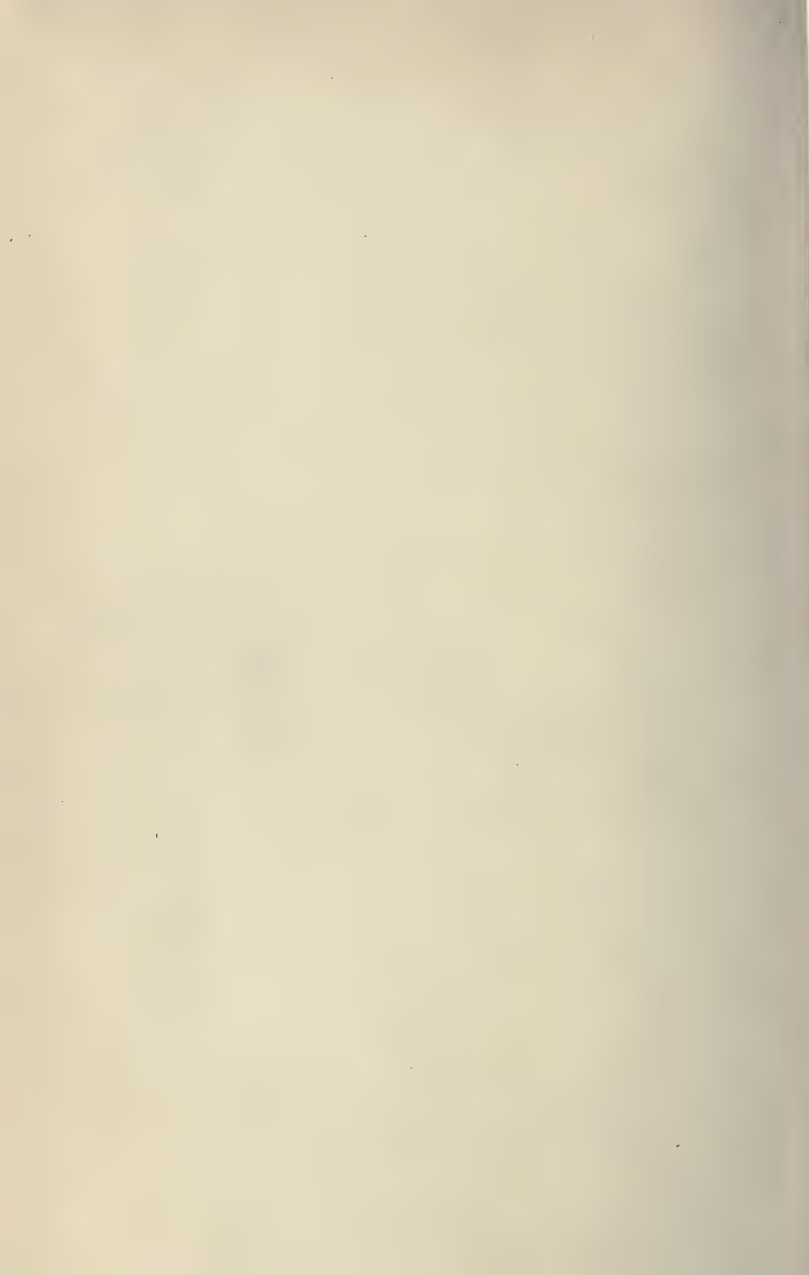
The nave has no triforium, but there is a handsome one in the choir. The north transept is short. The south transept, which was long used as the parish church of St. Oswald, is of unusual size ; it is, indeed, as large as the choir, and almost as large as the nave itself. It is provided with an aisle on either side. At one time this transept was cut off by a solid wall from the rest of the cathedral church ; but in 1874 a new church was built for the parish, the partition wall removed, and the transept once more opened to the cathedral.

There are few noteworthy monuments in this church.

With Chester our itinerary of English cathedral churches comes to an end.

In Wales there are four cathedral churches, two in the north, two in the south. They are :

1. ST. ASAPH'S. About 35 miles from Chester by L. and N. W. R., either via Rhyl or Denbigh.
2. BANGOR. 30 miles from Rhyl by L. and N. W. R.
3. LLANDAFF. Near Cardiff, 39 miles from Bristol by G. W. R.
4. ST. DAVID'S. 16 miles from Haverfordwest, the nearest station, which is 108 miles from Cardiff by G. W. R.





# COMPARATIVE DIMENSIONS OF THE CATHEDRAL CHURCHES.<sup>1</sup>

## Abbreviations :

Aug. = Augustinian Regular Canons.

P.C. = Parish Church.

Ben. = Benedictine.

D. = Dome.

S.C. = Secular Canons.

S. = Spire.

|                 |         | Total<br>length<br>in ft. | No. and<br>Ht. of<br>Western<br>Towers<br>in ft. | Ht. of<br>Central<br>Tower or<br>Spire in ft. | Ratio<br>of Ht.<br>to<br>Central<br>Span. | Area in<br>sq. ft. | Page |
|-----------------|---------|---------------------------|--|---|---|--------------------|------|
| Bristol .....   | Aug. †† | 284                       | —  | —   | —   | —                  | 74   |
| Canterbury ...  | Ben. *  | 514                       | (2) 152  | 229   | 2'4                                       | 43,215             | 55   |
| Carlisle .....  | Aug. *  | 211                       | —  | 127   | 2'  | 15,270             | 19   |
| Chester .....   | Ben. †† | 350                       | —  | 127   | 2'  | 31,680             | 89   |
| Chichester ...  | S.C. †  | 380                       | —  | 277   | 2'4                                       | 28,000             | 58   |
| Durham .....    | Ben. *  | 473                       | (2) 138  | 216   | 2'3                                       | 44,400             | 23   |
| Ely .....       | Ben. *  | 517                       | (1) 215  | 170   | 2'  | 46,000             | 43   |
| Exeter .....    | S.C. †  | 383                       | —  | (2) 140                                       | 1'7                                       | 29,600             | 66   |
| Gloucester ...  | Ben. †† | 408                       | —  | 225   | 2'  | 30,600             | 78   |
| Hereford .....  | S.C. †  | 325                       | —  | 144   | —   | 26,856             | 82   |
| Lichfield ..... | S.C. †  | 379                       | (2) 183  | 252S  | 2'  | 27,720             | 87   |
| Lincoln .....   | S.C. †  | 481                       | (2) 206  | 262   | 2'  | 57,200             | 34   |
| Liverpool ...   | P.C. ** | —                         | —  | —   | —   | —                  | 17   |
| London .....    | S.C. †  | 460                       | (2) 222  | 356D  | 1'8                                       | 59,700             | 50   |
| Manchester ...  | S.C. ** | 215                       | (1) 140  | —   | —   | 18,340             | 18   |
| Newcastle ...   | P.C. ** | 243                       | (1) 194  | —   | 2'  | 20,110             | 21   |
| Norwich .....   | Ben. *  | 408                       | —  | 313S  | 2'8                                       | 34,800             | 45   |
| Oxford .....    | Aug. †† | 155                       | —  | 190   | —   | 11,342             | 76   |
| Peterborough    | Ben. †† | 426                       | (2) 154  | 143   | 2'  | 41,090             | 39   |
| Ripon .....     | Aug. ** | 270                       | (2) 110  | 110   | 2'2                                       | 25,280             | 27   |
| Rochester ...   | Ben. *  | 313                       | —  | 156   | 1'8                                       | 23,300             | 52   |
| St. Alban's ... | Ben. ** | 550                       | —  | 144   | 2'4                                       | 34,250             | 48   |
| Salisbury ..... | S.C. †  | 450                       | —  | 404S  | 2'3                                       | 43,515             | 63   |
| Southwell ...   | S.C. ** | 306                       | (2) 149  | 111   | 2'8                                       | 20,440             | 37   |
| Truro .....     | P.C. ** | unfini                    | shed   | —   | —   | —                  | 69   |
| Wakefield ...   | P.C. ** | 180                       | (1) 247  | —   | —   | 11,050             | 33   |
| Wells .....     | S.C. †  | 371                       | (2) 125  | 165   | 2'  | 29,070             | 70   |
| Winchester ...  | Ben. *  | 526                       | —  | 140   | 2'4                                       | 53,480             | 60   |
| Worcester ...   | Ben. *  | 394                       | —  | 196   | 2'5                                       | 33,200             | 84   |
| York .....      | S.C. †  | 486                       | (2) 196  | 198   | 2'1                                       | 63,800             | 29   |

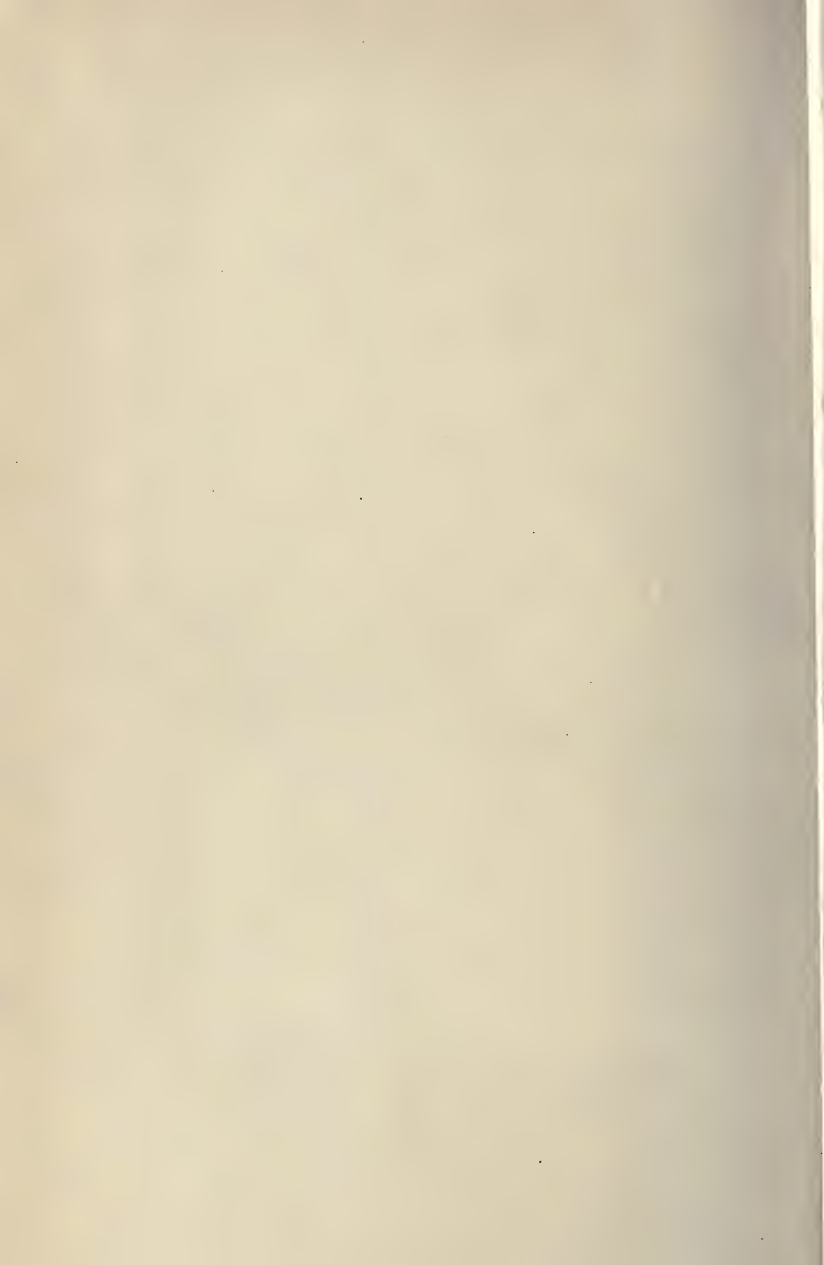
† Old Foundation. Pre-Reformation Cathedral Churches.

\* New Foundation. Pre-Reformation Cathedral Churches.

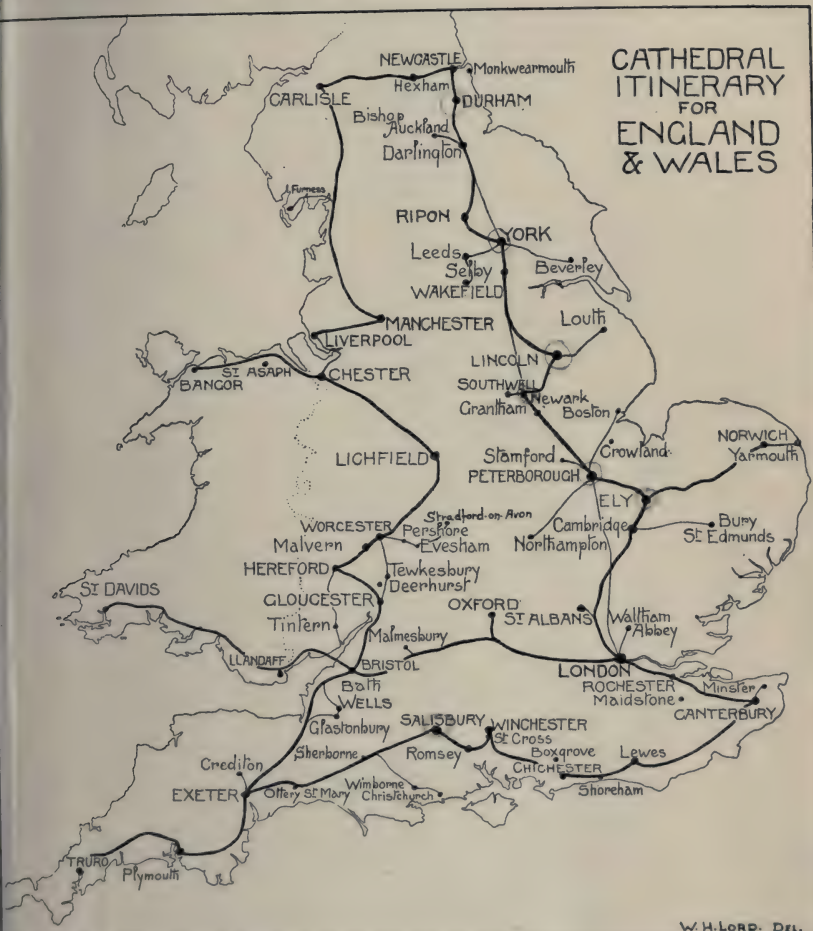
†† New Foundation, Henry VIII.

\*\* New Foundation, Victoria.

<sup>1</sup> These dimensions are internal, as given in "A Book of Building," by Lord Grimthorpe.



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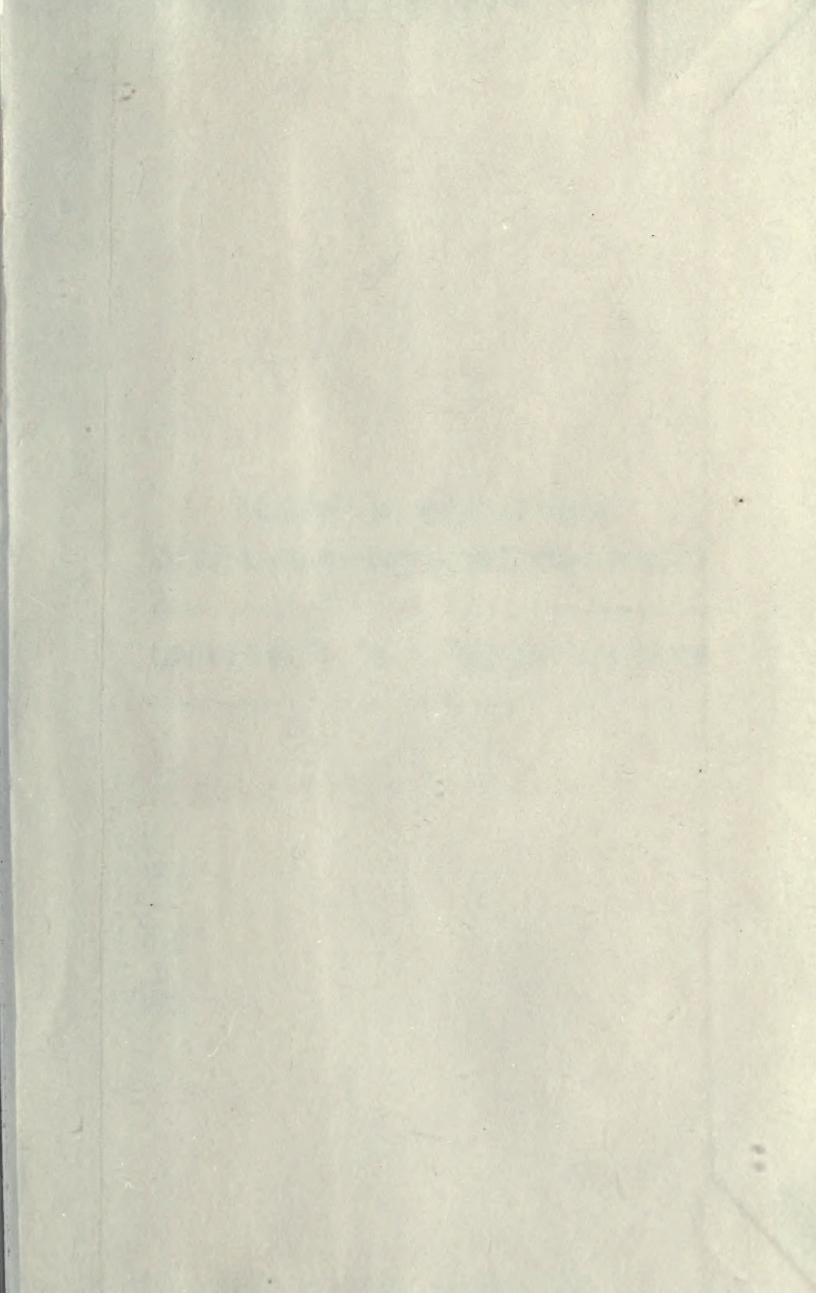
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